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FANTASY SCI-FI DIGITAL ART
ImagineFX
PRESENTS

FANTASY

illustrator

GAME OF THRONES

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life with *Cynthia Sheppard*

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PAGES OF
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Future



"Every piece starts with a series of quick pencil thumbnails, which are crucially important and ensures I have a strong foundation."



Welcome...

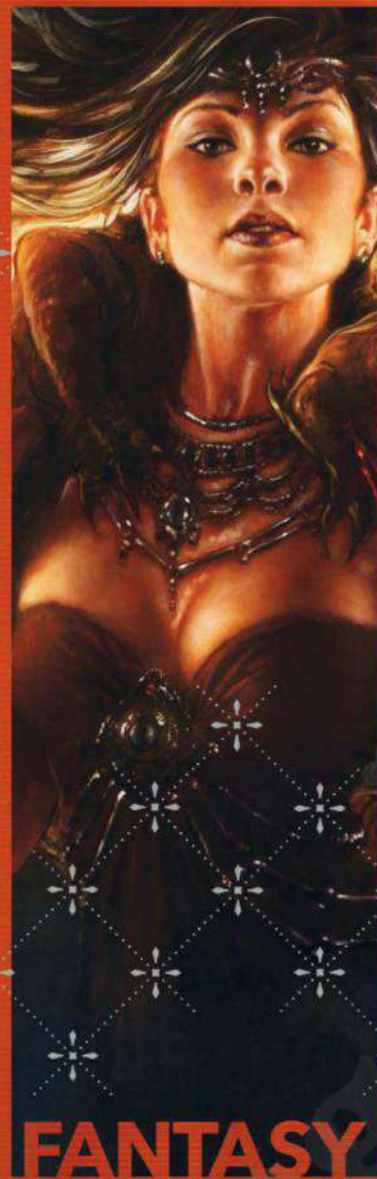
If you love to paint, to be immersed in new worlds and exotic lands, to fall upon strange characters and creatures, then you're thumbing through the right magazine! This special edition of ImagineFX

features some of the finest traditional fantasy artists working today. They've all come together to share their processes and reveal the techniques they use every day to create stunning fantasy and sci-fi paintings and sculptures. Get started today by reading Terese Nielsen's feature on core skills, where she reveals everything from preparing paper for painting to mixing colours and making marks in pen and pencil. Then go deeper, with Anthony

Palumbo's mesmerising queen of the dragons cover tutorial, and discover with artists such as Terry Whitlatch, Erik Jones and Mark Poole how to draw imagined creatures, paint abstract sci-fi art and compose epic fantasy landscapes. Our artists cover using everything from oils to copic markers, so there's no excuse not to get inspired and start your art journey today!

Ian Dean, Editor
ian.dean@futurenet.com

FANTASY & SCI-FI DIGITAL ART
ImagineFX
PRESENTS



FANTASY
illustrator

Fantasy Illustrator is a special edition of ImagineFX, the only magazine dedicated to fantasy and sci-fi art. Our aim is to help artists to improve both their traditional and digital art skills.

Visit www.imaginefx.com
to find out more!



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HOW TO ACCESS YOUR MEDIA



VIDEO WORKSHOP
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VIDEO LESSONS

Your digital edition features video workshops from some of our artists.

If you see this badge on a page, click or paste the link into a browser to play the video tutorial. Note, you will need an internet connection.

RESOURCE FILES

Follow our artists' workshops using their own sketches and many process photos.

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On the cover

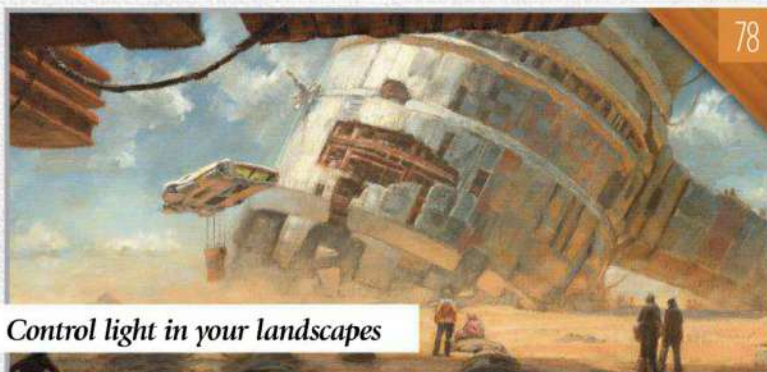
Create a loose character portrait



Paint in the Rococo style



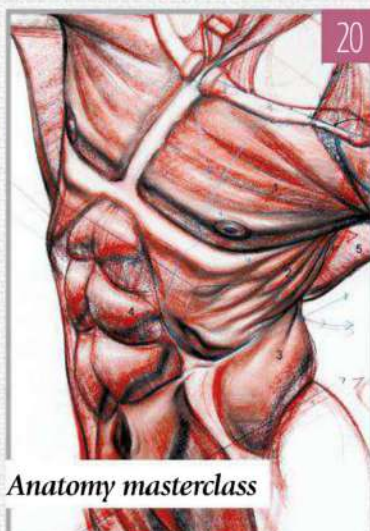
Adapting a fantasy art classic



Control light in your landscapes



Paint in a loose suggestive style



Anatomy masterclass



On the cover

How to paint with layered oils



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TURN TO
PAGE 53

VIDEO WORKSHOP

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Oils

HOW TO PAINT WITH LAYERED OILS



Let **ANTHONY PALUMBO** guide you through his illustration process, as he paints a book cover assignment using traditional tools

Sometimes I work digitally, other times traditionally, and sometimes with a mix of digital and analog techniques. In this case, I'm painting entirely traditionally from pencil sketch to the oil paint finish.

I start every piece with a series of quick pencil thumbnails. These are just for my eyes, too rough to be shown to the client. These little sketches are crucially important though, ensuring that I have a strong foundation for everything else to come. I make several rough doodles, even when I think the first thumbnail is good enough. In this case, I did eight sketches.

I then draw some tighter value study sketches based on my favourite thumbnails. Here's where I'm getting into some character details, and ideas about where to place the lights and darks.

These sketches are tight enough that I can show them to the client to choose a favourite sketch. I create some small oil paint colour studies so that I can further experiment and get an



MATERIALS

PAINTS

Old Holland - Brilliant Yellow Light, Brilliant Yellow, Naples Yellow Extra, Violet-Grey Winsor & Newton - Yellow Ochre, Cadmium Yellow Deep, Cadmium Scarlet, Green Gold, Transparent Oxide Brown, Payne's Grey, Ivory Black, Rembrandt - Cadmium Lemon, Williamsburg - Titanium White, Indian Yellow, Carl's Crimson, Ultramarine Blue



idea of what pigments I'm going to lay out on my palette.

By this point, I'm getting a solid idea of what my painting will look like. The last step before starting is to collect reference material. I gather pictures of landscapes, animals, props, and costumes, and shoot my own reference photos when necessary. Working with my sketches and reference photos, I do a more detailed pencil drawing on a gessoed wooden panel. I ink the strong lines and shadows, and then build up some preliminary values, colour, and texture with acrylic paint.

Preliminary groundwork laid, it's time to start working with oils. My oil painting

technique uses a lot of glazing, which is unusual for an illustrator due to the time needed to let a layer of paint dry before it can be glazed on. With fast-drying mediums though, I can usually count on a piece drying in less than 24 hours.

My main oil painting process is based on building up light areas and form with opaque applications of paint, and then glazing to darken and unify those areas, and adjust colour. The effect of building up layers through glazing enables light to bounce and scatter around in the layers of paint, giving the painting an additional uniquely luminous quality which is best appreciated in person. I bring out details as I go, and try to keep my edges nice and creamy looking, getting them into the desired shape before the paint dries.

Anthony Palumbo works as a freelance illustrator for the gaming and publishing industries. He's been surrounded by artists his whole life, raised with his brother David Palumbo in the home of Julie Bell and Boris Vallejo. He lives and works alongside his partner, Winona Nelson.

www.anthonypalumboillustration.com

Turn over to see how Anthony's builds up layers of paint...

Medium | Build up layers of oil paint with glazes





1 Thumbnails

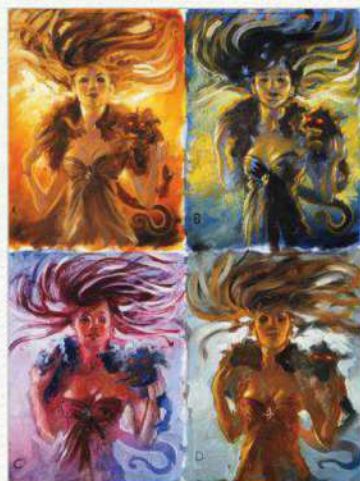
A two-inch sketch is fine. These are just to get the ideas flowing. Don't be afraid of blunders, the point is to experiment. Master illustrator Howard Pyle was known to do 50 preliminary thumbnails before every painting.

ARTIST INSIGHT
OIL PAINTING MEDIUM
My preferred fast drying oil painting medium – five parts turpenoid, one part damar varnish, and one part thickened linseed oil. I'll use Galkyd medium instead if I'm in a huge hurry.



2 Value sketches

I did these in pencil on toned gray paper, and then pulled out the lights with white gouache. The more thought and care put into these value sketches, the less problems you are likely to encounter later.



3 Colour sketches

With sketch 'D' from the value sketches decided on as the winner, I now try out various colour schemes in oil. Sketch 'D' from this colour sketch series is again chosen as the one to bring to completion.



4 Reference photos

Depending on the individual requirements of a particular painting, I'll shoot reference photos of myself, my friends, or hire a model. For this piece I worked with Zinn, a fantastic local model.



5 Drawing on the board

With pencil, waterproof india ink, and a fine sable brush I now start to draw my composition on a gessoed 18x24-inch board. I use a combination of reference photos and imagination here.

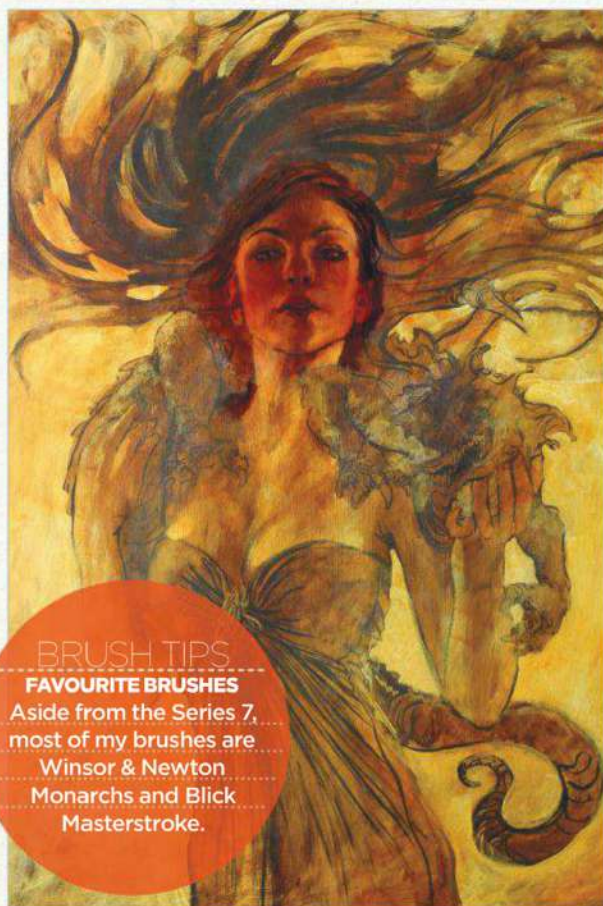


BRUSH TIPS
FOR THE DETAILS

For my gouache, inking,
and oil paint details I use a
2 size Winsor & Newton
Series 7 round
sable brush.

5

Drawing on the board



BRUSH TIPS

FAVOURITE BRUSHES

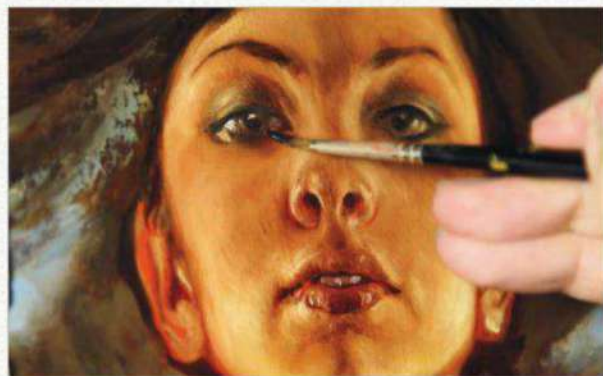
Aside from the Series 7, most of my brushes are Winsor & Newton Monarchs and Blick Masterstroke.

6 Acrylic underpainting

Using acrylic earth colours and white, I reinforce my drawing and start to establish values. Also in this photo, you can see I've started glazing oil paint onto the face after the acrylics have had time to dry.

7 Oil paint

Oil paint works nicely on top of acrylics. However, make sure you are completely ready to start the oil phase of the painting. Once the oil is on the board, there can be no going back to acrylics. Painting acrylic on top of oil will cause the painting to quickly peel and self destruct.



8 Glazing and detail

I'm glazing with colours that work nicely when transparent – Indian Yellow, Transparent Oxide Brown, Ultramarine Blue, and Alizarin Crimson Hue. Then I build form up with opaque pigments like Yellow Ochre, Cadmium Scarlet, and Titanium White.

ARTIST INSIGHT

AVOIDING GLARE

Oil paintings are hard to photograph without glare. Setting your lights up as far to the sides as possible prevents them from glaring back into the camera.

9 Finishing the block-in

I start to add in some of the finer details, like the character's jewellery, as I finish the initial oil paint layers. I use a palette knife to push paint around quickly, building up an interesting texture in the areas that don't require detail.

10 Further glazing

A glaze with the warm colours Indian Yellow (Williamsburg) and Green Gold (Winsor & Newton) gives a really nice old-world feel to this stage. I'm not too picky about paint brands, but those specific colours from those brands have a special quality to them.



BRUSH TIPS

PALETTE KNIFE

When things get too uptight on your canvas, mess the paint around with a palette knife to loosen things up a bit.

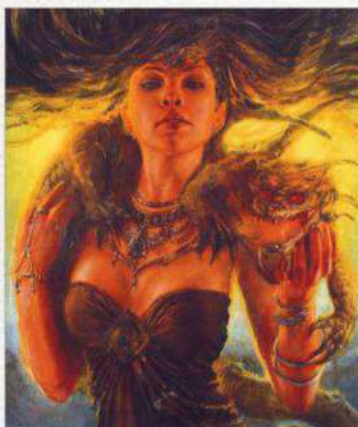


11 Dragon time

I'm starting to pay attention to the dragon finally. He has changed quite a bit as the painting has progressed, and I kind of miss the look he had in the original underpainting. I'm reestablishing details in the jewellery here too.

12 The fear

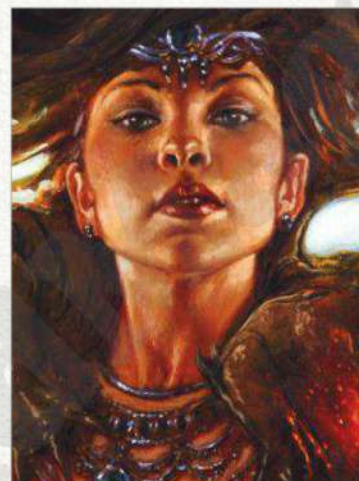
A problem arises. I'm getting close to the deadline for this piece now, and then I make a foolish choice (adding a not too well thought out Cadmium Lemon glow around the figure). Cue terror sweat, and a sinking feeling in the pit of my stomach!



ARTIST INSIGHT

BASIC PALETTE

An extremely useful limited palette to paint with: just Titanium White, Yellow Ochre, Cadmium Scarlet, and Ivory Black (this is famous as Anders Zorn's palette). I've done several illustrations with just these colours.



13 Glazing fixes everything

I have to let the painting dry a bit before I can start to bring things back from the brink. I am pleased to see that a glaze unifies and tones down the garish colours I introduced in the previous step.

14 Nearly complete

The painting's really starting to come back together now as I pull form out of the figure and dragon with opaque paint.

15 Finishing up

Just a bit more back and forth with glazing and building layers on various parts of the painting brings the piece to completion.

✧ Gallery ✧



{WHITE DRAGON}



MICHAEL WHELAN

Michael's career took off when his artwork started to sell the books it adorned. His White Dragon cover, for a volume in the Dragonriders of Pern series by Anne McCaffrey, was one that really made publishers take notice. The book flew into the New York Times bestseller list in 1978 and Michael has been in demand ever since.

However, success has its pitfalls and Michael found his art was being stifled by the medium. "Being stuck in the fantasy field for a while got really old for me.

"Out of desperation I felt I had to start doing paintings just for myself, to express some of the ideas and emotions I felt building up in me"

None of the books seemed to be addressing the things that I was concerned with in my own life. I felt after a while that if I had to paint another guy running around with a sword I'd go crazy! Out of desperation I felt I had to start doing paintings just for myself, to express some of the ideas and

emotions I felt building up in me," Michael says, explaining a wish to pursue his personal projects, which are as stunning as his award-winning illustrations. His series, including Faded Star, Lumen, Sanctuary and End of Nature, are expressions of issues he's faced in his life – he's been treated for both Lyme disease and cancer. As in his commissioned work, his personal paintings vary in the media used: gouache, oil, acrylic, airbrush and digital.

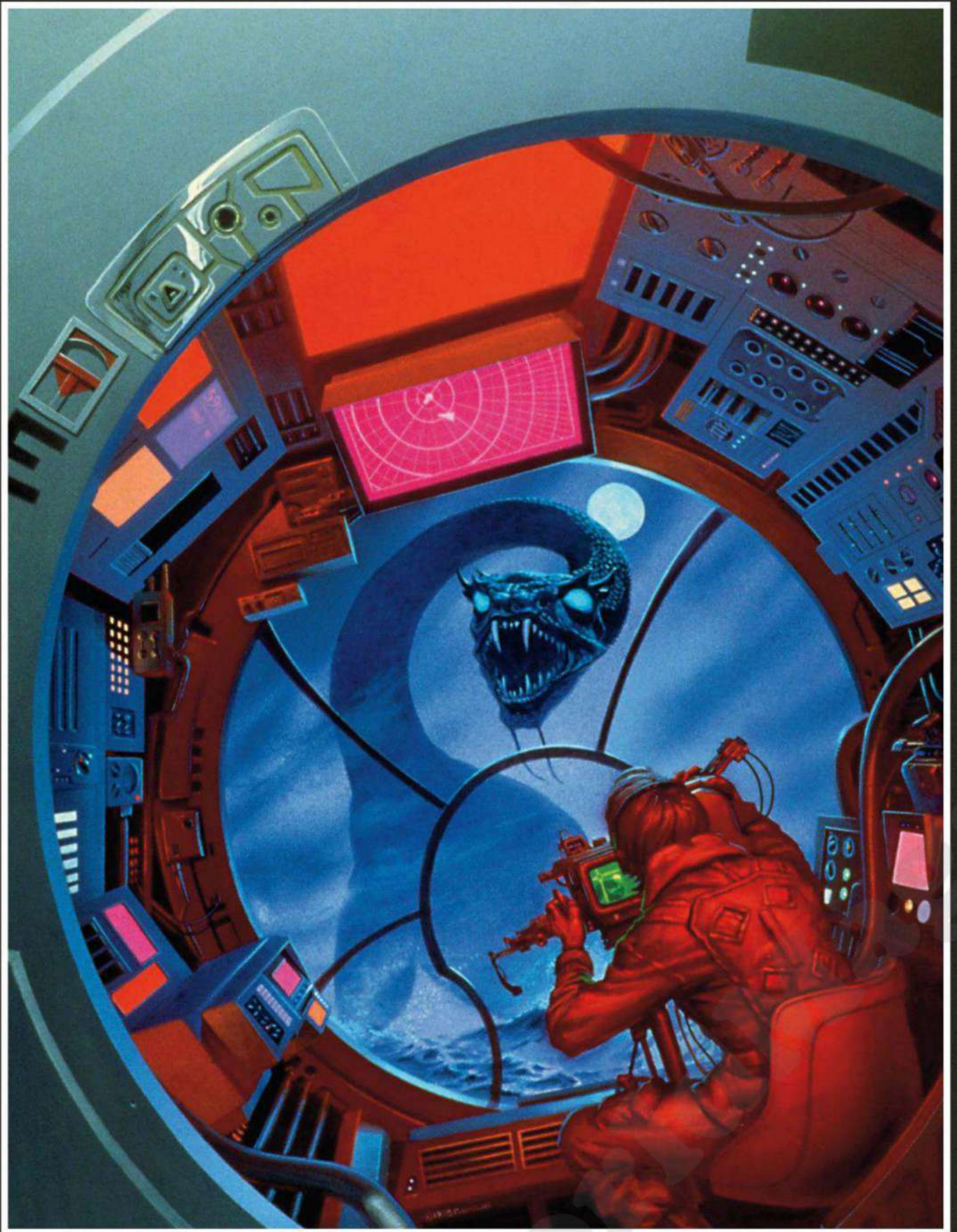
He has his own take on his style. "Fantastic realism' is a good term. I love painterly painting, but for some reason the images I see in my mind's eye are usually pretty detailed, so I feel compelled to work on them until they reasonably match what I'm seeing. I don't get why people so often refer to Dalí or Klee's work as dreamlike, because they don't look anything like the dreams I have."

www.michaelwhelan.com

ARTIST INSIGHT

FIND A NEW WAY OF WORKING

"I sought to do a painting in acrylics on board that had the transparency and luminosity of oils, so I kept the paints glossy and transparent, working in layers of glazes."



{FOUR DAY PLANET}



EDWARD HOWARD

ARTIST INSIGHT USE HISTORICAL REFERENCE

"It helps viewers accept the 'real' environment of the piece, and fall unquestioningly into the scene. I never want a piece to feel too alien."

With work that draws on his love of the Victorian and Edwardian eras, combining an eye for authentic period detail with a soft spot for giant robots, all placed with a distinctive steampunk flavour, Edward's paintings feel unique.

"There's something fascinating about the cultural and societal perspective of those periods," explains the LA-based artist. "The economic and social upheavals of those times created a burgeoning

aesthetic movement that explored extremes in art and design."

Many of Edward's stunning paintings are notable for their dramatic sense of scale, filled with sweeping landscapes and futuristic environs. "For larger subjects, simplicity is always better," says the artist, who regularly dips into books by Arthur Wesley Dow and Henry Rankin Poore for reference when planning a composition.

"I try to approach the piece as though it's in a real world or time," he explains. "I

don't want the viewer to question the world in which these moments are depicted. I want them to bring their own

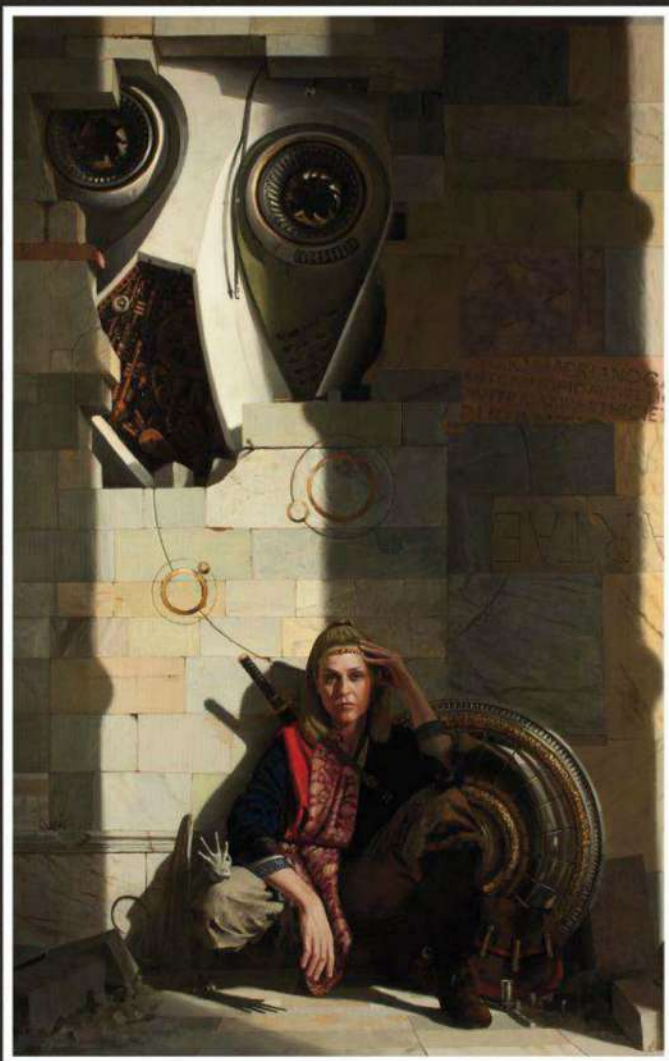
sensibilities to the image and create their own personal story."

Howard's time studying at the Florence Academy of Art proved formative for him as an artist. "I began to understand that the most important aspect of being a great artist is having a solid foundation in drawing," he says. "You must always understand the fundamentals before you can move forward."

Edward is proud of the art background he cultivated in Florence, and enjoys the discipline of using oils. "I need to be much more reserved and methodical," he says. "It's difficult to re-adjust an oil piece once I've committed, and so every one of my pieces has taught me an invaluable lesson."

www.efhoward.com

"I want the viewer to bring their own sensibilities to the image and create their own personal story."



{SECRET REVEALED}



{THE SEARCH BEGINS}



JOE JUSKO

After a chance meeting in a New York comic shop with Marvel artist Howard Chaykin, a teenage Joe Jusko soon found himself with a commission to paint the cover of legendary fantasy art bible *Heavy Metal*.

"I will forever be grateful to [Heavy Metal editor] Julie," says Joe, "because that first sale made me a professional cover artist and gave me a lot more credibility at other companies, especially Marvel Comics, where Howard sent me next."

Marvel editor Rick Marshall was dutifully impressed and gave Joe a Star-Lord cover for the *Marvel Preview* magazine.

"I loved being a cop... I saw and did things that can't be explained to most people."

"Several miscellaneous covers later, and along with Earl Norem and Bob Larkin I became one of the three main rotating cover artists on *The Hulk* magazine. At the age of 18 I was now working on my own for the company I had loved since childhood. I worked almost exclusively for Marvel for the next 14 years, with one temporary, if abrupt, detour."

In 1981 Joe joined the New York police force. "I loved being a cop," Joe says. "I saw and did things that can't be explained to most people, but soon my passion for art overtook my affinity for police work and I re-entered the art field."

In 1992 he worked on the *Marvel Masterpieces* trading cards: "Virtually raising my professional profile almost overnight," Joe says. "I had a mere 92 days to produce 104 paintings. I sign more of those cards than anything else I've done."

www.joejusko.com

ARTIST INSIGHT

DON'T SETTLE

"You don't know all there is to know, and you never will, so never stop wanting to learn. Art is an ever-evolving skill and contentment will eventually lead to repetitiveness and mediocrity."



{CONAN THE BARBARIAN}



{GRIXIS FAT PACK DEMON}



PAUL BONNER

During his childhood, Paul absorbed folk stories, fairy tales and mythology. His family would holiday in the Lake District in the north-west of England, where the hills, forests and mountains seemed the perfect realm for such creatures to live. Mixing his own imagination with the standards of fantasy literature, he's developed his own take on a range of creatures.

"I know how I want my dwarves and goblins to look," he says. "I guess it's a huge cauldron of influences and inspirations seasoned with my own thoughts on how things look and behave. It goes back through to Walt Disney in my childhood, to countless books of folk tales and legends."

Each painting begins with sketching. "So then on to more pages of terrible scribbles trying to find positions for

them, with corresponding anatomy to make their body language both readable and believable," Paul explains.

Eventually it'll boil down to a final drawing on watercolour paper, soaked under a tap and taped to board. When painting, Paul masks off the figures and

freestyles the background. It's loose and gains resolution as he paints.

"I use watercolours as you would acrylics or gouache from the tube, mixing on the palette with a bit of water. Layers are

constantly reworked, disturbed and given washes till not much of the under-painting survives," Paul continues.

Any bright colour in his work is built up on white gouache. The artist's inclination is towards the heavier and earthier tones. This seems to give his work the weight and depth that backs up the menace expressed in the beady eyes of his many monsters.

www.paulbonner.net

ARTIST INSIGHT

KEEP THINGS LOOSE

"If it's all too pre-planned and worked out to the last detail, then there's no room for the happy accidents that often lead to the most satisfying moments, and give a bit of life to a painting."



{JARTUNGA}



{DRAGON #389 COVER}



JESPER EJSING

Jesper's background in historical illustration means that he's studied not just how armour looks, but how it fits. "What I take seriously about being a fantasy illustrator is that I picture a universe that doesn't exist," Jesper says. "I have to be able to pull the spectator into a world that exists only in the imagination. So how I do that believably is important,

"I try to capture the moment of battle where the viewer isn't too sure about which side is winning."

because I don't want to drag them into a stupid world. I want to drag them into a world that could actually exist."

Looking at the incredible pieces he's created over the past 15 years, it's no surprise to learn that Jesper's heroes include

the Dungeons & Dragons' artists Larry Elmore and Keith Parkinson. He decided at age 13, having seen an Elmore drawing of a female cleric, that he was going to be a fantasy artist. When he turned 16 he started freelancing professionally.

When Jesper is painting, his technique is to block out the shading in blacks, greys and whites, and then add colour tones.

For a cover, this whole process takes about 10 days. "I start adding paint from dark to light, building up towards the light, so in reality I block a lot of colours in on top of my drawing very fast so that I can almost see the finished painting in a darker version of how it's going to end up. Then I add highlights all around and then, bah-bah, it's done."

www.jesperejsing.com



{SEA OF BLOOD}

ARTIST INSIGHT PAINT REALITY

"Even though I'm painting dragons and half-nude barbarian girls, I'm still taking it very seriously. That's important to me, to be able to pull people into my world."



{BETTIE PAGE}



{ANCIENT RED}



LARRY ELMORE

ARTIST INSIGHT

FIND

INSPIRATION

"I was looking through a history book once and it showed a map of Europe and what they called battle axe culture. And I realised this was what had been calling me all this time."

Larry grew up among the hills and forests south of Louisville, Kentucky. "I was an adventurer as a child," he recalls. "There was a dragon around every corner, on every hill." But dragons were not the first thing that materialised: "Early on, I was drawing girls and hot rods," he laughs. "Things that really interested me!"

Frank Frazetta's first Conan covers were a revelation. "I said, 'Wow!' That was even more of what was pulling me." Still at art college, Larry started painting in the Frazetta style and all hell broke loose: "My instructors went crazy... y'know, 'What is this shit?' I was supposed to do Andy Warhol and that type of stuff but I didn't care about that."

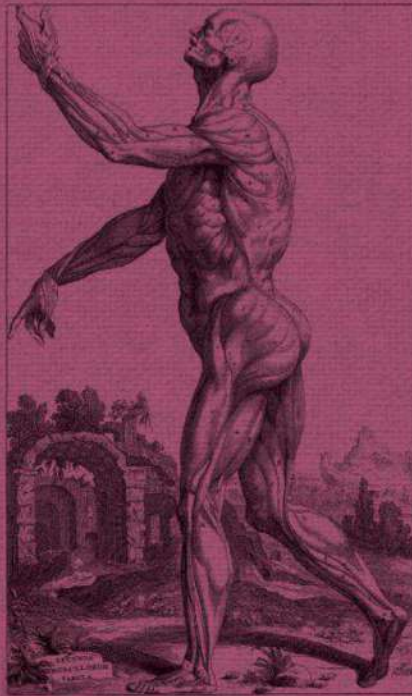
After a posting to Germany during the Vietnam war Larry was eventually persuaded to submit some work. TSR shipped him out to Wisconsin. There, along with Jeff Easley and Clyde Caldwell, he

helped redefine fantasy art. "We knew we had one of the best jobs in the country. Everyone wanted to work there. It was amazing."

It lasted six glorious years, during which time Larry established himself as a premier fantasy artist, first on D&D and later on the Dragonlance series.

www.larryelmore.com

"TSR was the best place that I ever worked in my life. It was about eight years of nothing but fun."



ANATOMY MASTERCLASS

Discover the core theory
of anatomy drawing with CHARLES HU



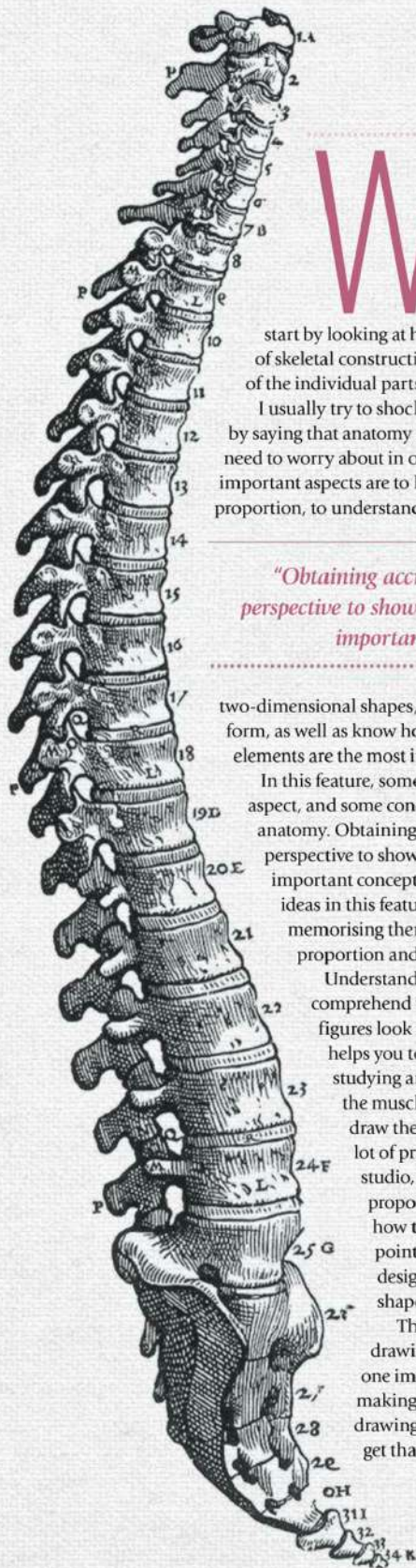
CHARLES HU

Charles is a figure painter and art instructor. He received his Bachelor of Arts degree from Pasadena Art Center College of Design, California. Charles currently instructs at Art Center College of Design and Gnomon School of Visual Effects. He is the director of Pasadena's 3Kicks Studio, founded in 2007.

www.3kickstudio.com



WORKSHOP FILES
www.bit.ly/fianat



When I was asked to create a feature on the core elements of figure and anatomy drawing, it wasn't hard to decide which elements to cover. I'm approaching this in the same way as I would approach teaching a 10-week anatomy course. I'll

start by looking at human proportion and the mechanics of skeletal constructions, and then finish by tackling each of the individual parts of the body.

I usually try to shock my students on their first day of class by saying that anatomy is the least important element you need to worry about in order to do figure drawing. The most important aspects are to have a knowledge of accurate proportion, to understand three-dimensional form and

"Obtaining accurate proportion and using perspective to show structures are by far the most important concepts to grasp"

two-dimensional shapes, and to have the ability to construct a form, as well as know how to design the shapes. These elements are the most important tools for any drawing.

In this feature, some of my images focus on the drawing aspect, and some concentrate on the fundamentals of anatomy. Obtaining accurate proportion and using perspective to show structures are by far the most important concepts to grasp. Hopefully, you can see those ideas in this feature. Notice the inner construction lines: memorising them will help you to achieve better proportion and draw figures from a different view.

Understanding anatomy will help you to comprehend where the overlaps are and help your figures look more organic; for quick sketches, it also helps you to express and tell a story. When studying anatomy it's important to know where the muscles connect – it's not just being able to draw them from different viewpoints. It takes a lot of practice, drawing from life or in the studio, to improve your sensitivity on proportion and design. Try to grab the idea of how to construct figures by looking at key points on the human body – practise how to design shapes and how to relate those shapes for a better design.

The most challenging aspect of figure drawing is how to relate these elements in one image, and make them harmonious, making them look graceful yet giving the drawing a certain attitude. I hope you're able to get that from this feature. ✨

TERMINOLOGY

FLEXION

From the Latin word *flectere* (to bend), this is a position that's made possible by the joint angle decreasing.

EXTENSION

A straightening movement that increases the angle between body parts.

ADDUCTION

A motion that pulls a structure or part towards the midline of either the body or a limb.

ABDUCTION

A motion that pulls a structure or part away from the midline of the body.

INTERNAL ROTATION

Also known as medial rotation, this is when a movement of the shoulder or hip points the toes or the flexed forearm inwards (towards the midline).

EXTERNAL ROTATION

Also known as lateral rotation, this is the opposite of internal rotation and turns the toes or the flexed forearm outwards.

ELEVATION

Movement in a superior direction the opposite of depression.

DEPRESSION

Movement in an inferior direction, the opposite of elevation.

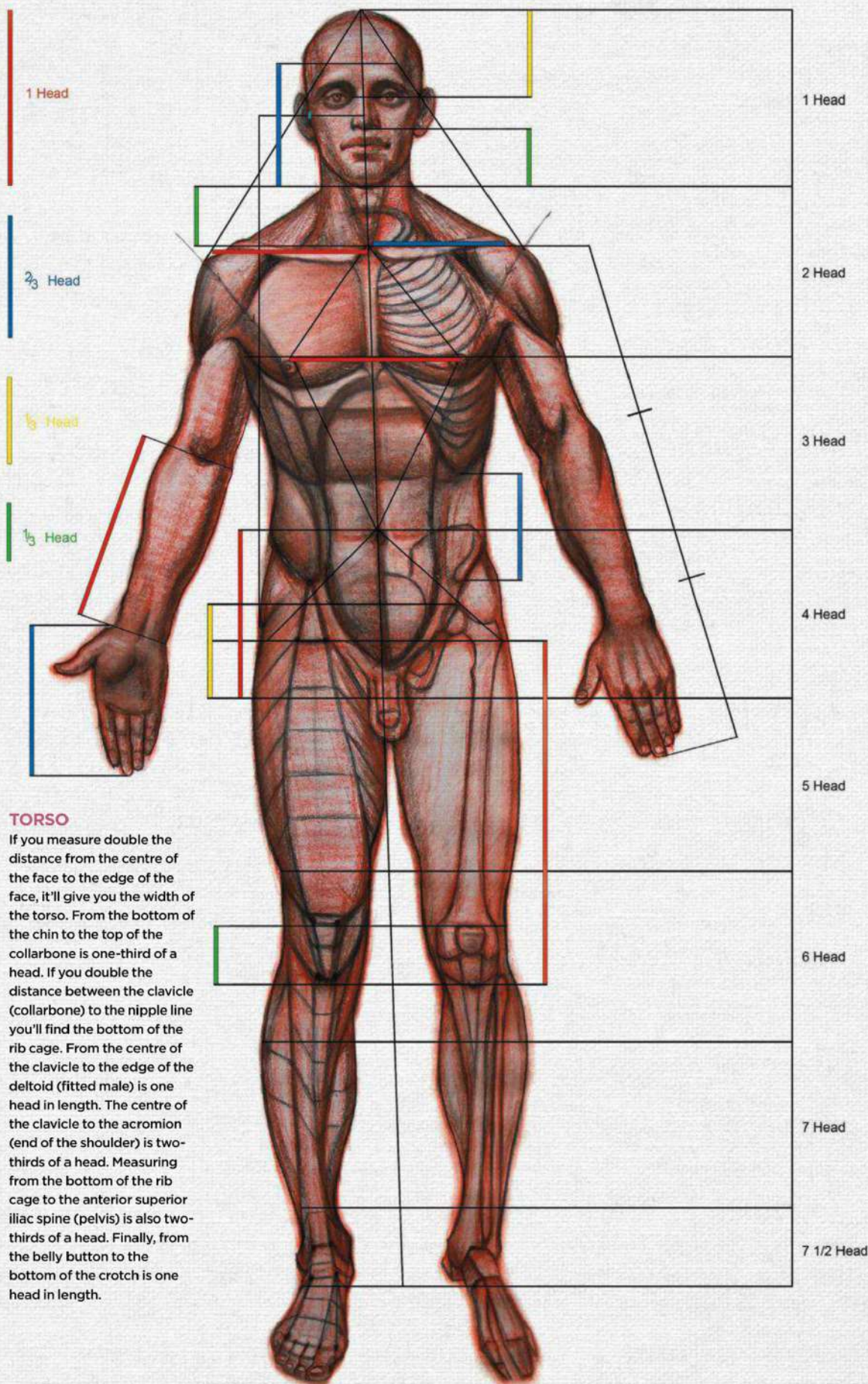
PRONATION

A rotation of the forearm that moves the palm from an anterior-facing position to a posterior-facing position, or palm facing down.

SUPINATION

The rotation of the forearm so that the palm faces anteriorly, or palm facing up.





HEAD

The top of the head to the eye is half a head. The brow ridge to the bottom of the chin is two-thirds of a head. The bottom of the nose to the bottom of the chin is one-third of a head. The standard width of the head is two-thirds of a head. The nose is halfway between the eyebrow to the chin.

ARMS

The arm is about three to three-and-a-half heads long. You'll find the elbow is next to the bottom of the rib cage. The wrist is next to the great trochanter (hip).

TORSO

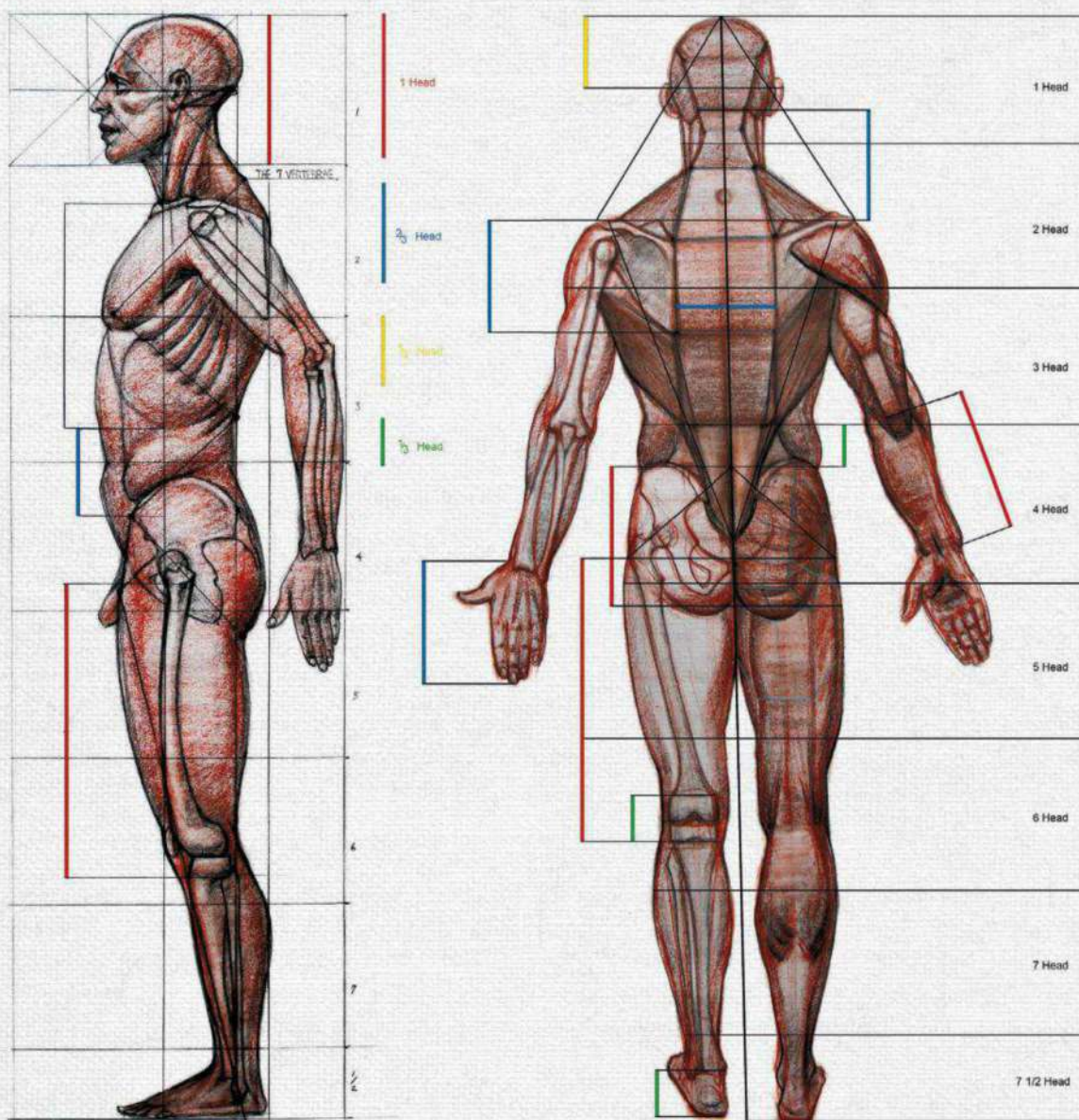
If you measure double the distance from the centre of the face to the edge of the face, it'll give you the width of the torso. From the bottom of the chin to the top of the collarbone is one-third of a head. If you double the distance between the clavicle (collarbone) to the nipple line you'll find the bottom of the rib cage. From the centre of the clavicle to the edge of the deltoid (fitted male) is one head in length. The centre of the clavicle to the acromion (end of the shoulder) is two-thirds of a head. Measuring from the bottom of the rib cage to the anterior superior iliac spine (pelvis) is also two-thirds of a head. Finally, from the belly button to the bottom of the crotch is one head in length.

LEGS

Legs begin halfway between the belly button and the fourth head on the chart. From the tip of the great trochanter to the bottom of the knee (tibia tuberosity) is two heads. From the top of the kneecap to the bottom of the knee is a third of a head.

FOOT

As a rule, the foot is the length of the face.



ARTIST INSIGHT

VARIETY

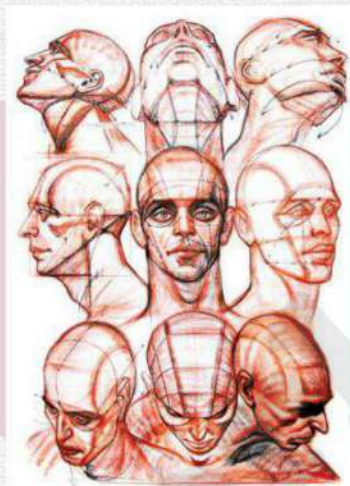
Keep your design unpredictable. Never repeat the same size of a shape, especially next to each other. Mix things up and create different line weights, textures, tones, and shapes. Trying to be spontaneous leads to much more interesting final designs.



PROPORTION

The normal proportion of a human figure is about seven and a half or eight heads (idealised). No matter which proportion you use, the most important thing to remember is that from head to crotch is four heads. If you make the torso about five heads, then I suggest making the bottom half of the figure five heads long as well, to make the overall proportion look decent.

Here are some of the other important points on proportions to remember...

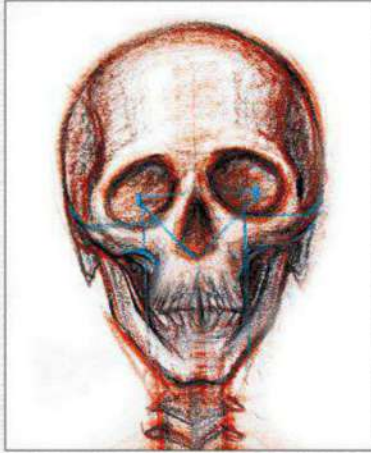


HEAD

Understanding the proportions and planes of the head is crucial if you're aiming to draw it with any degree of accuracy. The illustration left demonstrates the head in various planes and at a range of angles. Understanding and memorising them will help you when drawing the head of your character from either memory or the imagination.



Proportions of the skeleton



SKULL

The base of the eye sockets lines up with the top of the cheek bone. Also note how the bottom of the nose lines up with the bottom of the cheek bone.

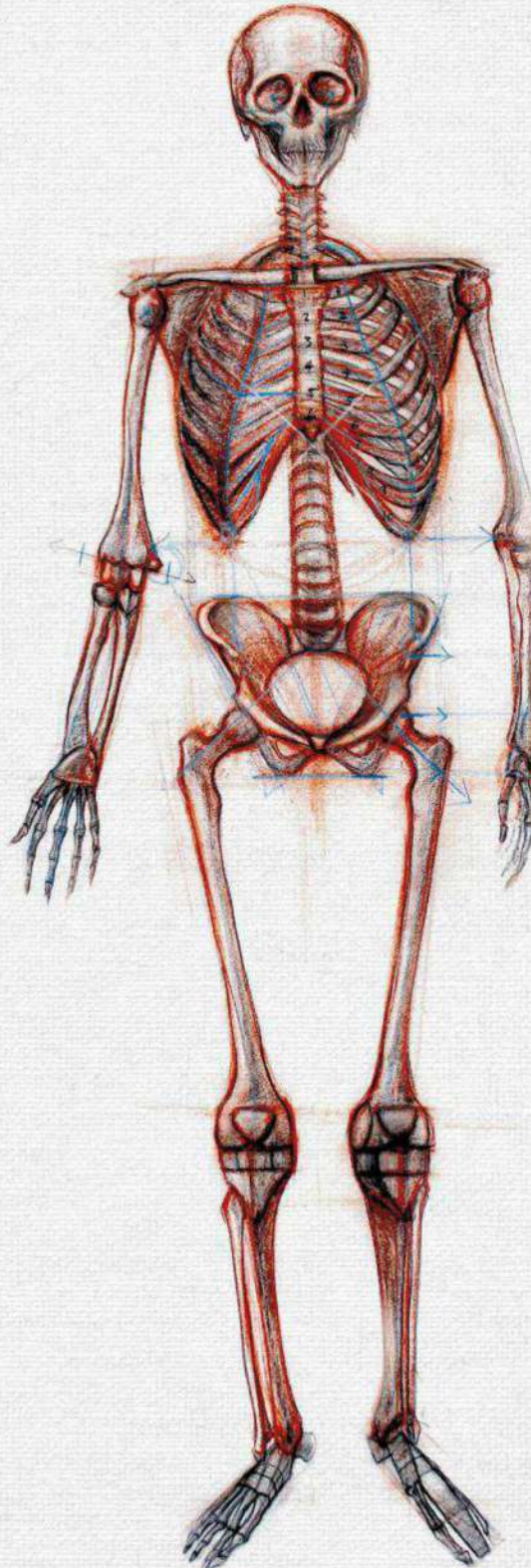
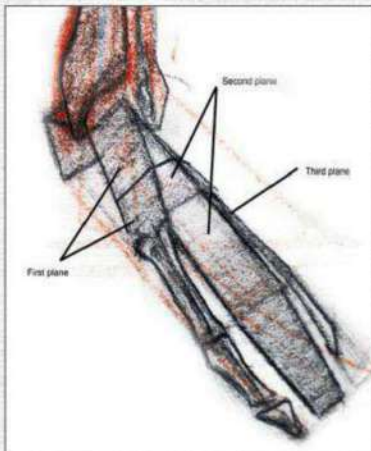


ARM

The radius is on the thumb side of the arm; it's the larger forearm bone. Note the small head and larger end. The ulna is on the inside of the forearm and has a large head and is smaller (the bony point of the elbow is actually the ulna).

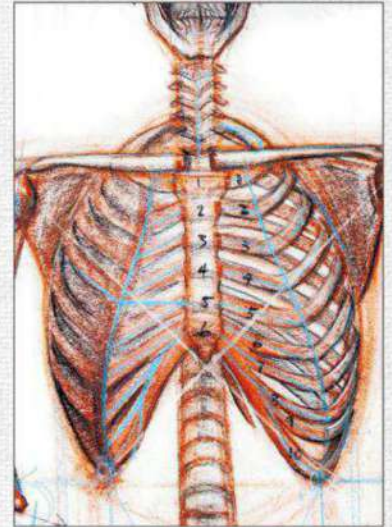
FOOT

There are three planes. One plane is the big toe. The top plane covers the second and third toes. Finally the third plane covers the fourth and fifth toes.



RIB CAGE

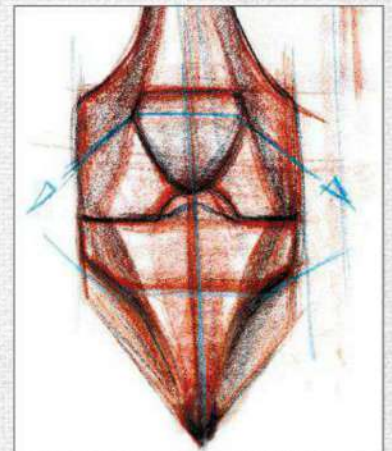
There are a total of 24 ribs in the human body, but remember that only 10 of them can be viewed from the front of the torso. Be aware that there are seven sockets next to the sternum.



"The end of the shoulder blade looks like a hockey stick wrapped around the end of the collar bone"

KNEE

Learn the basic shapes of the bones to make drawing them easier. For example, the knee has a triangular shape.





SKELETON

Understanding the proportion and articulation of the human skeleton is essential to a good figure drawing because the skeleton is the internal framework of the body. The three main parts of the

skeleton are the skull, rib cage and pelvis. They're all supported by the spinal cord in an S-shape. There are 24 vertebrae in the spine, which can be divided into three sections: seven cervical vertebrae (neck), 12

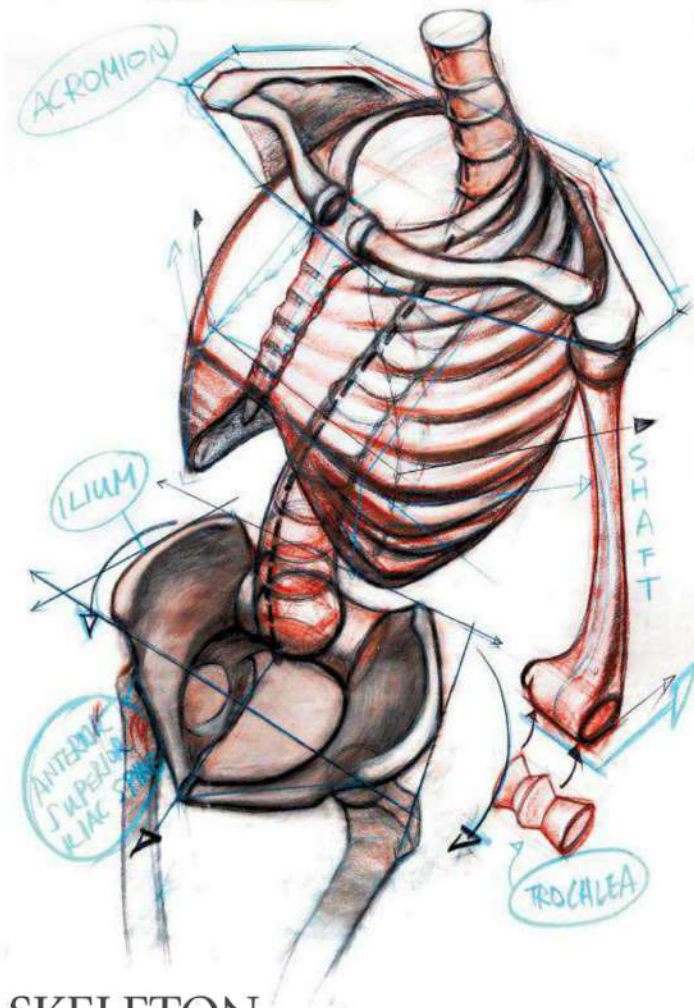
thoracic vertebrae (rib cage) and five lumbar vertebrae (lower back). The shoulder is the most flexible part on the human body because it works independently on top of the rib cage.

ARTIST INSIGHT

GESTURES ARE KEY

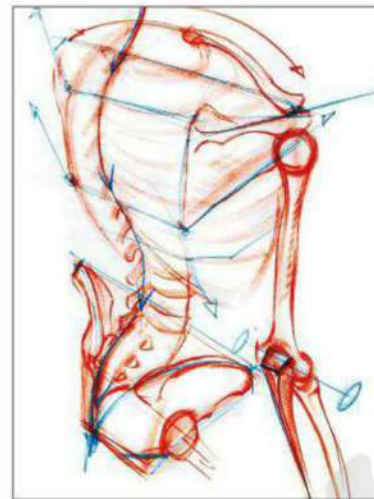
To create a lively drawing, it's not just about connecting the structures. It's about the gesture that holds the drawing together. It's the rhythm that gives the sense of balance and movement to the design. The human body is one unified element. Every mark you make, line you draw, and shape you design are all related to each other.

"The three main parts of the skeleton are the skull, rib cage and pelvis. They're all supported by the spinal cord in an S-shape"



SKELETON (FRONT VIEW)

As seen in this illustration, when viewed from above, the collar bone looks like a bicycle handlebar. The end of the shoulder blade looks like a hockey stick wrapped around the end of the collar bone. Note that the widest point of the shoulder is the acromion process. The rib cage can be interpreted as an egg or a box that has an S-curve where the cartilage meets the bone. The spinal cord is wider at the bottom (lumbar region) and tapers towards the neck. When drawing the pelvis, be aware of the axis of the anterior superior iliac spine and its alignment to the centre of the pubic arch, which forms a triangle shape.



SKELETON (REAR VIEW)

The spinal cord acts as a centre line and has an S-curve. The shoulder girdle comprises the collar bones in front of the rib cage and the shoulder blade behind, to form a V-shape. When the arms are stationary, the shoulder blade sits on the corner plane on the back of the rib cage. In this sketch, the shoulder girdle and the bottom corners of the shoulder blades line up with the head of the humerus, creating perspective.

Front torso

1 PECTORALIS MAJOR

This draws the arm forward and medially, rotates it inward, and lowers it when raised.

2 SERRATUS

This draws the scapula forward and laterally.

3 EXTERNAL OBLIQUE

When the pelvis is fixed this draws the thorax downward and rotates the spine to the opposite side. It helps bend the spine forwards. When the thorax is fixed it helps elevate the pelvis.

4 RECTUS ABDOMINIS

When the pelvis is fixed this draws the thorax downwards and bends the spine forwards. When the thorax is fixed it elevates the pelvis.

5 LATISSIMUS DORSI

This draws the arm backwards and medially, rotates it inwards, and lowers it when raised up.

6 TRAPEZIUS

This draws the scapula towards the spine. The upper fibres raise the scapula, the lower fibres draw it down. When the scapula is fixed it draws the head backwards and rotates it towards the opposite side.

TORSO

This comprises three major elements: the shoulder/shoulder girdle, rib cage and pelvis. Understanding their relationship enables you to push the dynamics of your

drawing. The shoulder girdle is the most complex because of its flexibility. Memorise the muscle placement and attachment, and use this to enhance the pose.

ARTIST INSIGHT

RESCUE YOUR CHARACTER ART

Start by sketching your character with idealised proportions. Give them a smaller head and longer legs. Consider making the pose more dynamic by stretching, pinching or twisting the limbs. Use a thinner line weight, because a thicker line weight shows mistakes. Analyse the shape of the model. A male generally has a V-shape, and an overweight male has an egg shape.

SHOULDER GIRDLE

The shoulder is the most flexible part on the body. It's capable of moving in a range of directions. When drawing the shoulder, think of it as a plane with a V-shape.



Back torso

1 STERNOCLEIDOMASTOID

Inclines the head and enables it to rotate from side to side.

2 TRAPEZIUS

Retracts, resulting in superior rotation, elevation and depression of the scapula.

3 LATISSIMUS DORSI

Extends, adducts and rotates the arm.

4 SACROSPINALIS

When fixed, this muscle straightens the spine.

5 RHOMBOID MAJOR

Stabilises, retracts and elevates, and enables the internal rotation of the scapula.

6 SUPRASPINATUS

Moves the arm up from the shoulder in parallel with the body.

7 INFRASPINATUS

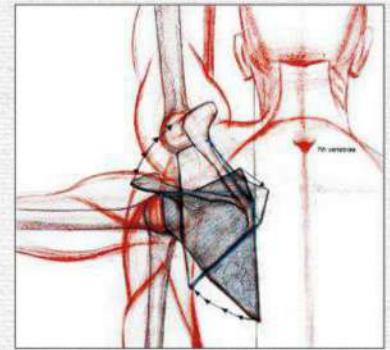
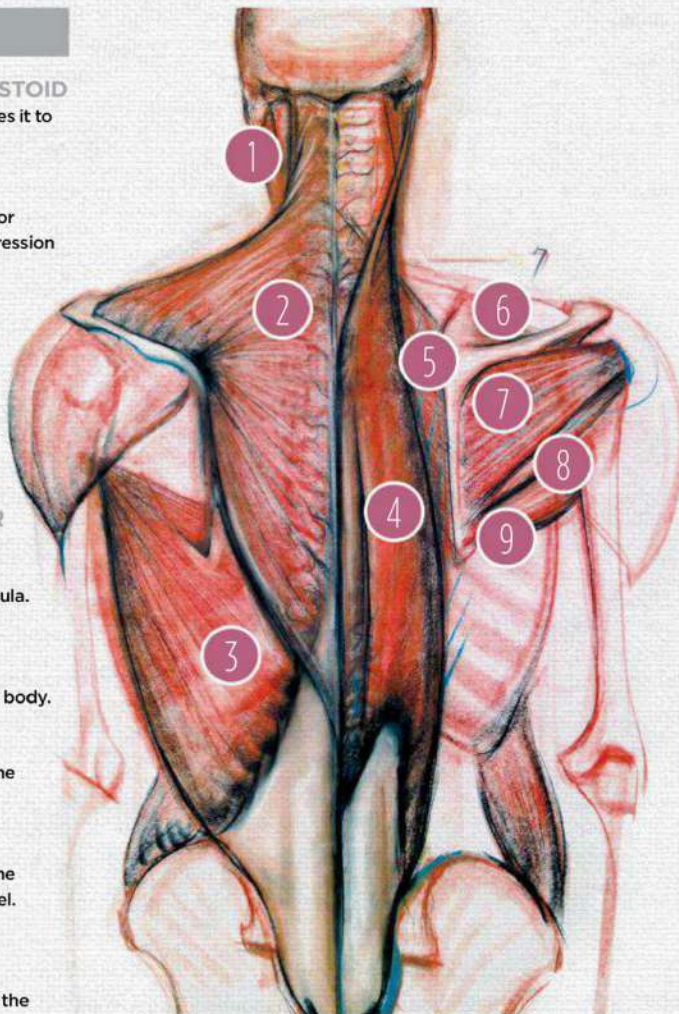
Moves the arm away from the centre of the body.

8 TERES MINOR

Moves the arm away from the centre of the body, in parallel.

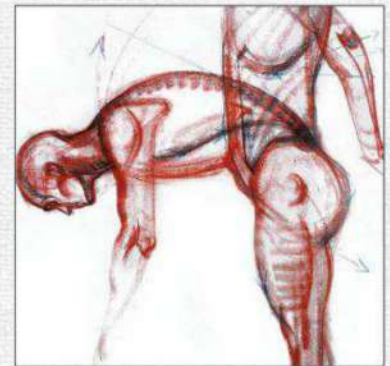
9 TERES MAJOR

Enables internal rotation, adduction and extension of the arm. A windmill motion.



SCAPULA

The edge of the scapula lines up to the side of the face. When the arm reaches above the horizontal line, the shoulder blade will start to pivot. When drawing this, be aware that when the arm is raised up, the distance to the head will be noticeably reduced.



BACK SACROSPINALIS

The sacrospinalis is a large muscle that extends along the length of the back and neck, and helps to straighten the body.

Step-by-step: Draw the torso



1 Find the shapes

I begin by looking for 2D design and 3D structure. I look for the triangle shape to find the end of the rib cage. I keep the stretch side simple and the pinch side 3D. I use overlapping shapes to get the form correct.

2 Adding muscles

The neck muscles connect next to the pit of the neck. The trapezius is behind the neck muscles. The pectoralis major sits about two-thirds below the clavicle. The pectoralis major stops at the fifth rib, to the front of the humerus.

3 Body gesture

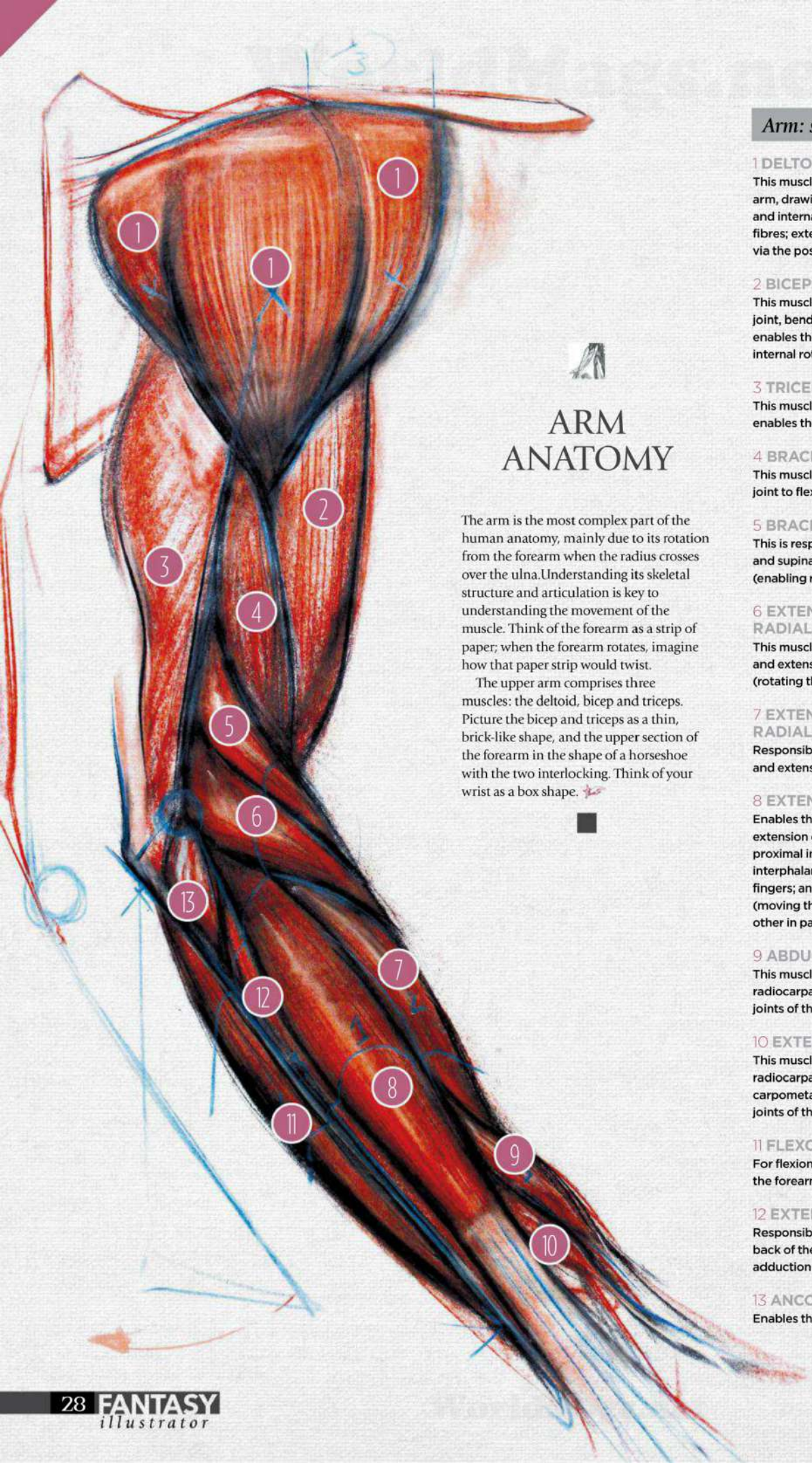
What's important when drawing muscles is to use the details of the muscles to suggest the major gesture. In this case, the left side of the abdominis muscles feel stretched and the right side is pinched.

4 Avoid stiffness

Think of each abdominis muscle like a box that gives us a clear idea of the shadow and light. I've boxed out the rib cage here to show the top, side and bottom planes of the rib cage. I like to use an egg shape for the oblique.

5 Final muscles

The serratus anterior muscle looks like fingers grasping the side of the rib cage. To find the placement of this muscle, I connect from the pit of neck through the nipple and all the way to the bottom of the rib cage.



ARM ANATOMY

The arm is the most complex part of the human anatomy, mainly due to its rotation from the forearm when the radius crosses over the ulna. Understanding its skeletal structure and articulation is key to understanding the movement of the muscle. Think of the forearm as a strip of paper; when the forearm rotates, imagine how that paper strip would twist.

The upper arm comprises three muscles: the deltoid, bicep and triceps. Picture the bicep and triceps as a thin, brick-like shape, and the upper section of the forearm in the shape of a horseshoe with the two interlocking. Think of your wrist as a box shape.

Arm: side view

1 DELTOID

This muscle enables the abduction of the arm, drawing it away from the body. Flexion and internal rotation occur via the anterior fibres; external rotation and extension occur via the posterior fibres.

2 BICEPS BRACHII LONG HEAD

This muscle enables flexion of the elbow joint, bending the joint at an angle. It also enables the supination, abduction and internal rotation of the humerus.

3 TRICEPS BRACHII LATERAL

This muscle extends the elbow joint and enables the forearm to extend.

4 BRACHIALIS

This muscle enables flexion of the elbow joint to flex the forearm.

5 BRACHIORADIALIS

This is responsible for flexion of the elbow, and supination and pronation of the forearm (enabling rotation).

6 EXTENSOR CARPI RADIALIS LONGUS

This muscle offers weak flexion of the elbow and extension and abduction at the wrist (rotating the hand at the wrist).

7 EXTENSOR CARPI RADIALIS BREVIS

Responsible for weak flexion of the elbow and extension and abduction at the wrist.

8 EXTENSOR DIGITORUM

Enables the extension of the wrist; extension of the metacarpophalangeal, proximal interphalangeal and distal interphalangeal joints of the second-fifth fingers; and abduction of the fingers (moving the fingers away from each other in parallel).

9 ABDUCTOR POLLICIS LONGUS

This muscle causes the abduction of the radiocarpal joint and carpometacarpal joints of the first digit.

10 EXTENSOR POLLICIS BREVIS

This muscle causes the abduction of the radiocarpal joint, and extension of the carpometacarpal and metacarpophalangeal joints of the first digit.

11 FLEXOR CARPI ULNARIS

For flexion of the wrist (moving hand from the forearm) and adduction of the hand.

12 EXTENSOR CARPI ULNARIS

Responsible for the extension (moving the back of the hand towards the forearm) and adduction of the wrist.

13 ANCONAEUS

Enables the extension of the forearm.

Arm: front view

1 DELTOID

This raises the arm. The anterior fibres draw the arm forwards and rotate it inwards, while the posterior fibres draw the arm backwards and rotate it outwards.

This raises the arm. The anterior fibres draw the arm forwards and rotate it inwards, while the posterior fibres draw the arm backwards and rotate it outwards.

2 BICEPS
This raises the arm forwards, rotates it slightly inwards, and flexes and supinates the forearm.

This raises the arm forwards, rotates it slightly inwards, and flexes and supinates the forearm.

3 BRACHIALIS

This muscle enables the forearm to flex.

This muscle enables the forearm to flex.

4 BRACHIORADIALIS

This flexes the forearm: specifically, it supinates the forearm in extension and pronates it in flexion.

This flexes the forearm: specifically, it supinates the forearm in extension and pronates it in flexion.

5 FLEXOR CARPI RADIALIS
This pronates the forearm, and flexes/
abducts the hand.

This pronates the forearm, and flexes/abducts the hand.

6 PALMARIS
This muscle pronates the forearm and flexes the hand.

This muscle pronates the forearm and flexes the hand.

7 FLEXOR CARPI ULNARIS
Adducts the hand and partially extends it.

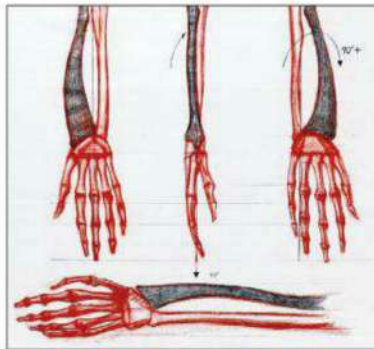
Adducts the hand and partially extends it.

8 PRONATOR TERES
This pronates and flexes the forearm.

This pronates and flexes the forearm.

9 TRICEPS
This abducts the arm (draws it backward);
three heads together extend the forearm.

This abducts the arm (draws it backward);
three heads together extend the forearm.



ARM ROTATION

When the hand is in the supination position, the radius and ulna are parallel to each other. The radius crosses over the ulna. When the hand is turned through 90 degrees. So when the forearm is turned from you or upwards, the radius and ulna are in a different position. The thumb points towards you, the radius crosses over the ulna.

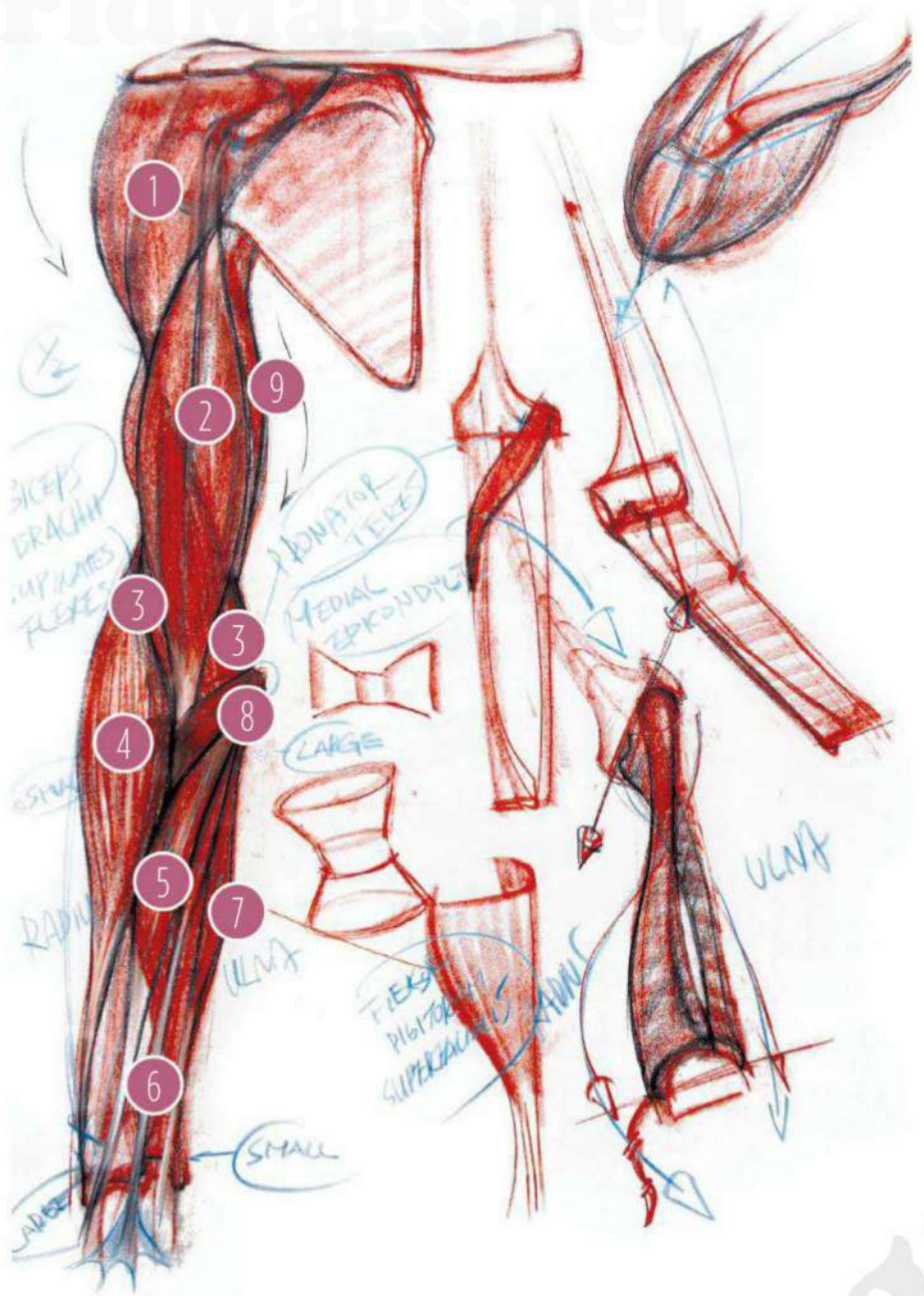
When the hand is in the supination position, the radius and ulna are parallel to each other. The radius crosses over the ulna. When the hand is turned through 90 degrees. So when the hand is pronated from you or upwards, the radius and ulna are crossed. When the thumb points towards you, the radius crosses over the ulna.



ELBOW

Think of the elbow as a wedge. The elbow protrudes like a box that becomes a V-shape when the arm bends.

Think of the elbow as a wedge. The elbow protrudes like a box that becomes a V-shape when the arm bends.

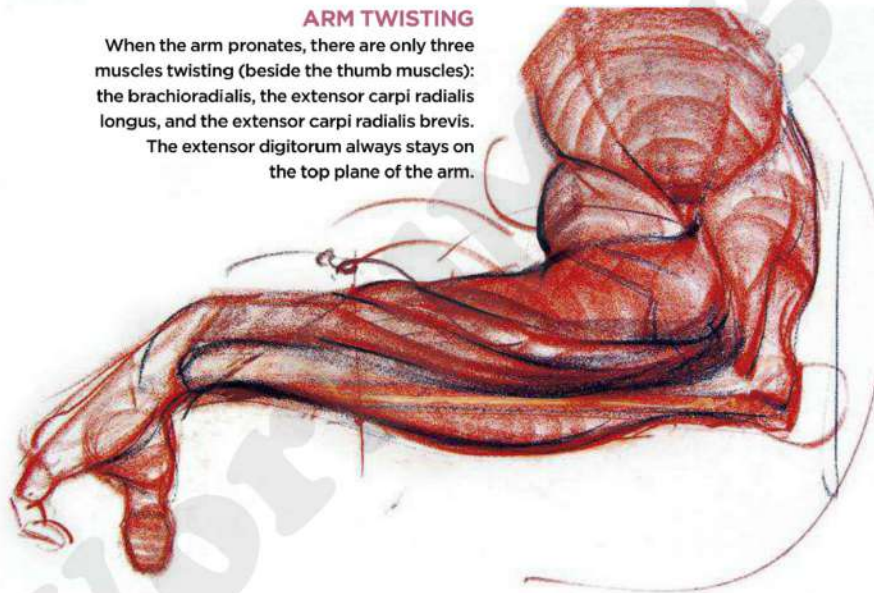


ARM TWISTING

When the arm pronates, there are only three muscles twisting (beside the thumb muscles): the brachioradialis, the extensor carpi radialis longus, and the extensor carpi radialis brevis.

When the arm pronates, there are only three muscles twisting (beside the thumb muscles): the brachioradialis, the extensor carpi radialis longus, and the extensor carpi radialis brevis.

The extensor digitorum always stays on the top plane of the arm.



LEG ANATOMY

Front leg

1 TENSOR FASCIAE LATAE

This muscle tenses the fascia latae, and works through abduction, flexion and internal rotation at the hip joint.

2 VASTUS LATERALIS

Causes the extension of the knee joint.

3 RECTUS FEMORIS

Causes the flexion of the hip joint and extension of the knee joint.

4 VASTUS MEDIALIS

Responsible for extending the knee joint.

5 SARTORIUS

Flexes and abducts the thigh (rotates it outward), and flexes the leg (rotates it inward).

6 ADDUCTOR LONGUS

This muscle adducts and flexes the thigh.

7 PECTINEUS

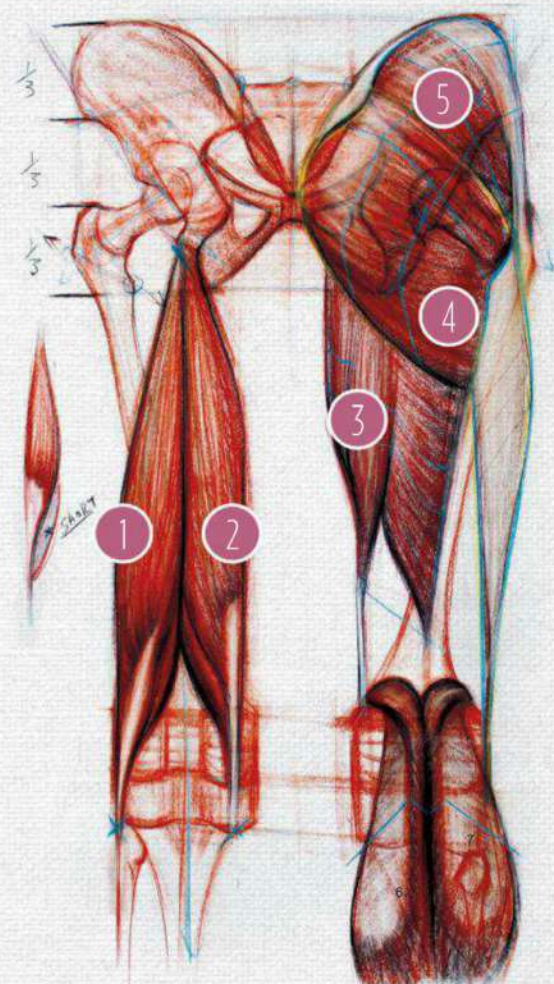
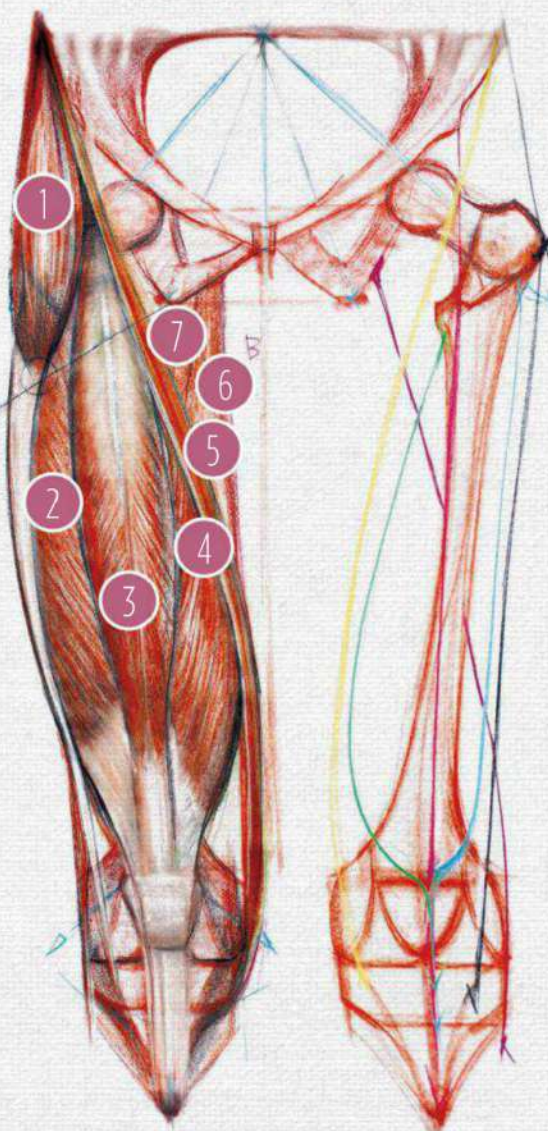
This muscle causes the adduction, internal rotation and weak flexion of the hip joint; and the stabilisation of the pelvis.

Begin drawing the leg halfway between the belly button and crotch. The femur is the length of two heads. If counting from the greater trochanter, which can be seen from the contour of a figure, two heads down will be the tibial tuberosity, also known as the end of the knee. Knees become hard to draw when legs are bent because of

their boxy structure. Be sure to indicate the five points as shown on the knee structure drawing, right.

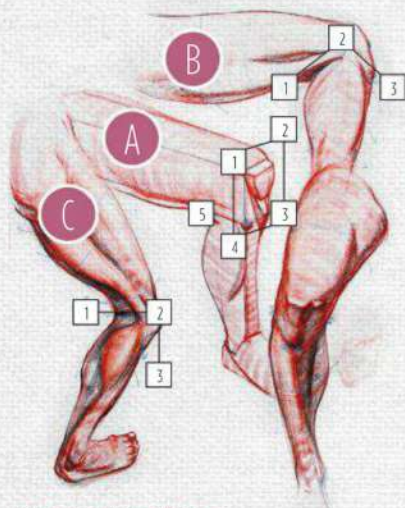
The ratio of the upper to the lower leg is 2:1.5. The leg has an S-curve viewed from every angle. Viewing the leg from the front and back, the medial side of the knee is curved and the lateral is straight.

Front Leg



Back Leg

"The ratio of the upper to the lower leg is 2:1.5. Note that the leg has an S-curve viewed from every angle"



KNEE STRUCTURE

A (CENTRE DRAWING)

When you draw a leg that's bent, it's important to visualise it as a box. Also, think of the knee as a box. There are five points in this drawing. Four points are for the corners and the fifth point is where the calf meets the bottom of the thigh. The fifth point completes the box idea. As long as you show the five points, the structure of the knee will be there.

B (UPPER RIGHT DRAWING AND LOWER RIGHT DRAWING)

If you're drawing from a rear view, the tendon from the biceps femoris acts as a corner (point one and point two). From point one and two, make a box to the front where the end of the knee (tuberosity of tibia) gives the leg perspective.

C (LEFT DRAWING)

For the back view, the tendon acts as a hinge for the calf muscle, which is located between the tendon.

Back leg

1 BICEPS FEMORIS LONG HEAD

Flexion and external rotation of knee joint.

2 SEMITENDINOSUS

Extends the hip joint, stabilises the pelvis, and causes flexion and internal rotation of the knee joint.

3 ADDUCTOR MAGNUS

Adduction, extension, weak flexion, internal rotation and stabilisation of the pelvis.

4 GLUTEUS MAXIMUS

Extends thigh backward, adducts it, rotates it outward; provides tension for ilio-tibial band; and presses the buttocks together.

5 GLUTEUS MEDIUS

Abducts the thigh.

6 GASTROCNEMIUS MEDIAL HEAD

Flexes the leg; flexes the foot plantarward (points foot); inverts and adducts the foot.

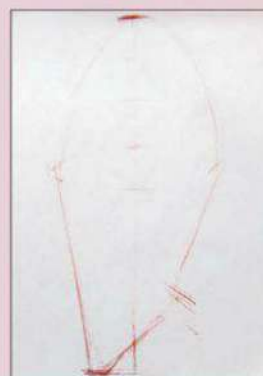
7 GASTROCNEMIUS LATERAL HEAD

Flexes the leg; flexes the foot plantarward (points foot); inverts and adducts foot.

Step-by-step: Draw a complete figure

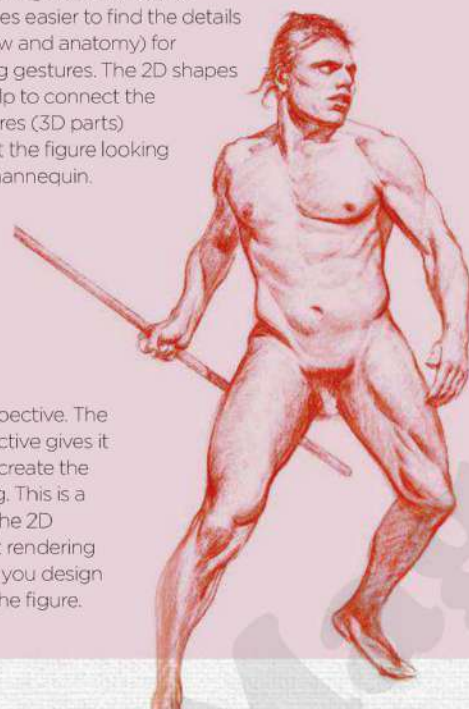
1 Create guides

I start by making a mark half an inch above and below the page. I then draw a straight line through those marks. I make a mark about halfway along that line to indicate the crotch. I further divide the top and the halfway point into four equal units, which tells me how large the head should be. Then I block in the key frame by looking at the corners of the silhouette. It helps me to visualise the composition of how I want the figure to sit on a page.



2 Lines and shapes

For constructing the figure, I look for 1D lines (straight, diagonal and C-curve), 2D shapes enable me to design the drawing and compare its proportions. Identifying these shapes is the key to capturing the likeness of a model. Keep in mind that negative and positive space can also be viewed as 2D shapes. By establishing the 2D shapes it becomes easier to find the details (shadow and anatomy) for drawing gestures. The 2D shapes also help to connect the structures (3D parts) without the figure looking like a mannequin.



3 Start rendering

Next, I consider the 3D structure and perspective. The structure gives form to the drawing, while perspective gives it depth. Understanding both elements will help to create the illusion of space. I can then focus on the rendering. This is a process that's linked to the 3D shapes as well as the 2D shapes and lines from step two. It's not just about rendering light and shadow, though. Instead, it's about how you design them to give the illusion of light and harmony to the figure.

FINAL THOUGHTS

Always start your drawing from the simplest and broadest idea, and then you can narrow it down. For example, start by comparing landmarks and 2D shapes; don't worry about the anatomical detail. Make sure all the parts relate to each other. Bear in mind that the body acts as a whole: everything works and relates together. Learn how to simplify – putting in extra details might not help your drawing, and

could even confuse your viewer. Make sure the skeletal relationship is clear within your drawing.

Finer details should then be introduced at the very last stage, and, even then, only to reinforce the dynamic of the drawing. They need to be based on either the body's gestures or its perspective. Every mark you make has its purpose and that purpose is to improve the final drawing. ▲

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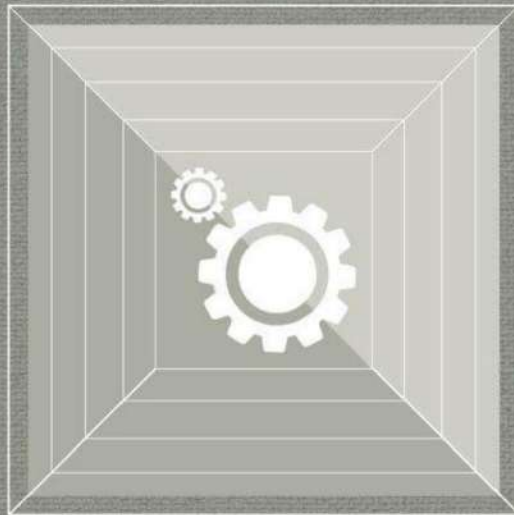
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PREPARING YOUR SKETCH FOR PAINT

Traditionally, a drawing would be created on tracing paper before the entire sketch was retraced onto the desired painting surface, using carbon/transfer paper. This could take between two and six hours (depending on the intricacy of the sketch), just to be ready to paint.

Nowadays, with a scanner and printer, you can print on almost any surface and be ready to paint in just a few minutes. I use Epson's 4880 Ultrachrome archival printer. These prints can be submerged in water and no bleeding occurs. If you're limited to a regular inkjet printer, seal the print using Crystal Clear before wet-stretching the print. When it is stretched and dry, it's ready for paint. If you're using oil, seal it with Clear Gesso or Matte Medium.

"This could take between two and six hours just to be ready to paint"

PAPER CHOICES

No matter what thickness or texture of paper you choose, it's important to use quality, 100 per cent cotton rag, acid-free paper.

HOT PRESS PAPER



An even, smooth textured paper that enables paint to dry quicker, this is great for pen and ink as well as

washes and pencil drawings. Examples worth tracking down include Strathmore Bristol 500 three- or four-ply plate and Lanaquarelle 140lb watercolour.

COLD PRESS PAPER



This paper has a medium tooth, bumpy texture, so paint has a slower drying time and the texture is subtle enough to paint without losing detail. This enables pigments to settle into the

pockets or sit on top, for scumbling. I recommend the following papers: Arches 300lb cold press, Epson Velvet Fine Art Paper or Epson Cold Press Bright.

ROUGH PAPER

This is the most exaggerated texture and has the slowest drying time. This paper can be difficult for small detailed rendering and the heavy texture means it's hard to use in printers, so be careful.

CANVAS



Great for oil or acrylic and there's no need to wet-stretch it. The print should be sealed with Matte Medium or Clear Gesso.



GET MORE FROM YOUR PENCILS

Whether you're doing quick sketches and layouts, or highly realistic pencil renderings, graphite is wonderful in that it can produce a variety of looks.

When first becoming acquainted with pencils, purchase one of each grade from

9H-9B to become familiar with the hard/light and soft/dark qualities of each. Experiment with various surfaces, and a wide variety of strokes and mark-making.

After gaining an understanding of the abilities and limitations of each pencil,

investigate further with blending tools and erasers. Attempting blending tools too early can look smudgy and amateurish. Keep your pencils sharp and if trying to render in a realistic way avoid outlining shapes. Focus on the juxtaposition of values.

SKETCH TOOLS

When you're using pencil (or indeed charcoal and paste) to sketch with, you'll need some of these cheap and helpful tools to hand...



BLENDING STUMPS

Use these to add gradations and half-tones. The sanded edge is ideal for blending while the point is best used to blend light-toned areas. Unlike fingers, blending stumps leave no oily smears.



BLENDING TORTILLONS

The softer paper texture of tortillons gives a different blending texture to stumps, and can be used to push colour and soften pencil edges in your art.



CHAMOIS

These can be costly from art shops. I buy large pieces from a car care store, soak them in washing detergent overnight and then rinse in clean water in a washing machine to remove the oils.



KNEADED ERASER

The softness of these erasers means they're ideal on paper with a lot of 'tooth' and won't tear up the top layer of paper. These erasers can also be formed into points for picking out highlights.

Step-by-step: How to prepare and mount your art paper for sketching

MATERIALS

PAPER

Strathmore Bristol
5000
Lanaquarelle
140lb watercolour
Arches 300lb
cold press
Epson Velvet Art
Paper
Epson Cold Press
Bright



1 Select the appropriate paper

First of all, you should experiment with many papers to find out which you prefer. I use acrylic, oil and coloured pencils in one painting, so accordingly my surface needs to work well with each medium. I wet-stretch the printed sketch, because I begin each painting by layering in loose washes of acrylic. If the print is not wet-stretched, the surface will warp and buckle – not good.

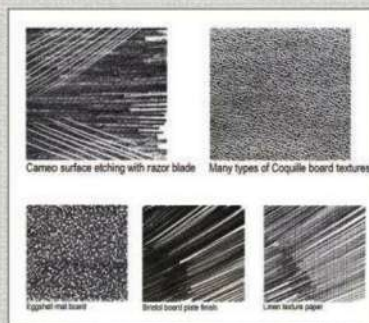
2 Submerge the print in water

Hot water can degrade the paper, so instead use room-temperature water, along with a tray, sink or bathtub. The thicker the paper, the longer it needs to soak. For 120lb paper give it five minutes, but up to 15 minutes for 300lb paper. Remove the print, let the excess water drip off the bottom, and then place it on a flat piece of drywall, wood or masonite panel.

3 Staple the print to a board

Drywall works well. That's because it's cheap, easy to cut to any size and standard staples easily pierce through it. Wrap duct tape around the cut, powdery edges to avoid getting it on your clothes. For masonite or wood panels, you'll need a staple gun. Use it to staple one inch in from the outside of the print and every two inches around the perimeter. Then let it dry flat.

Step-by-step: Create different textures, lines and blending using pencils



1 Which pencils should I use?

Pencils are graded on a scale from H (hardness) to B (blackness). Generally a 2-4H pencil is as hard as one needs for light areas, an HB is for midrange, and a 5B-6B is for dark/very dark areas. Rather than switching pencils for each tone, experiment with altering the pressure and achieve different values.

2 Paper produces many textures

As much as pencils require careful consideration, the paper you choose is just as significant. If trying to create a highly realistic style, use a smooth, hot press/plate finish surface. I use Arches 140lb hot press watercolour paper. You can see above some of the varieties of textures possible with various papers.

3 Lines and tools for blending

There are many strokes that can be used to indicate textures of objects. The lines utilised affect the mood and rhythm of a piece. If attempting a highly realistic style then use very small circular strokes, otherwise unwanted marks occur. Try shading with blending stumps or paper tissue for better finishes.

Turn over to see how to create ink strokes and blend watercolours

BE BOLD WITH YOUR PEN STROKES

Traditional pen and ink consists of black ink and the white of the paper, creating space through thick and thin lines.

Pour enough ink into an inkwell so that when the nib touches the bottom, three-quarters of it is covered. Start with the focal

point, which will feature the boldest lines and most detail, and work your way out. Grip the pen close to the tip and keep the angle at about 45 degrees. Strokes generally start close to your body and move out. Use your arm and shoulder, not just your wrist.



Use waterproof drawing ink when creating pen & ink art, unless you want to add watercolour

TOOLS AND MATERIALS

INK

Unless you plan to create subtle washes with a brush, use waterproof drawing ink.



PEN AND NIB

Crow quills offer great nuances in lines, from extremely fine to quite wide marks. They require dipping into ink and can be messy, though. Wipe the nibs off every 10 minutes to keep a clean ink flow.

BRUSHES

These have great line control. Press down to create thick fat lines or lift almost off the page to create tiny, thin lines. Sizes 1-3 provide great variety.

BRUSH PENS

These are a convenient option and require no dipping. They offer many of the same line and width varieties as crow quills.

FINE-POINT PENS

These produce hard, solid lines. Some artists prefer them to the soft curved

strokes of a brush, but they lack the line variation of crow quills and brushes, often creating a more mechanical drawing.

PAPER

Use a smooth, high-quality paper. Cheap papers bleed and don't hold up to erasing or scraping with a knife.

OTHER TOOLS AND SUPPLIES

Include in your workflow: an erasing shield, frisket paper, chamois, non-photo blue Prismacolor pencil, templates, French curves, tooth brush, X-Acto #11 knife blade (scrape away mistakes with the flat side).



FIRST STEPS WITH WATERCOLOURS

With this transparent medium, light reflects off the white of the paper and bounces up through the colours, giving it a glow all of its own. Watercolour can have wonderful results, but it's also a tricky medium to master.

As with some other painting media, because of the transparent nature of

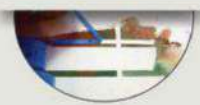
watercolours, you can't paint light areas over dark ones. The solution is to plan ahead and determine which areas will be lightest. This could include masking

them off with tape, frisket or liquid frisket.

When choosing paints, Winsor & Newton sets are widely used, but if you plan on getting serious about the medium then choose tubes with higher pigmented, intense colours and select a warm and cool version of each colour.

"Watercolour can have wonderful results, but it's also a tricky medium to master"

WATERCOLOUR TECHNIQUES



MASKING OUT

Apply tape and liquid masking products to retain lightness. Remove when the paint is dry.



JUST ADD BLEACH

Mixing bleach into your paint will produce a blotchy effect, as it fights with the pigment.



SALT SPRINKLE

Toss salt onto wet paint for an interesting effect, as the crystals dissolve and reform in the paint.



WATER DROPS ON DRIED PAINT

Water on dry paint lifts and redistributes pigment, creating contours.



SPATTER WITH TOOTHBRUSH

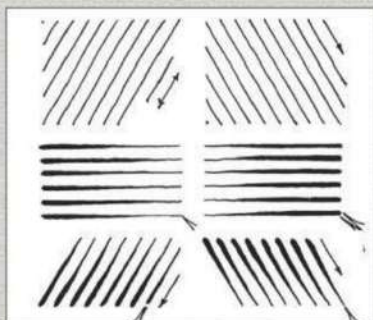
Use a toothbrush to create a spray/splatter effect. Distance affects the paper.



SCRATCHING AWAY

Try scraping painted areas away with a sharp knife to introduce gritty marks and vibrant lines.

Step-by-step: Create lines, shade, tone and texture with ink pens



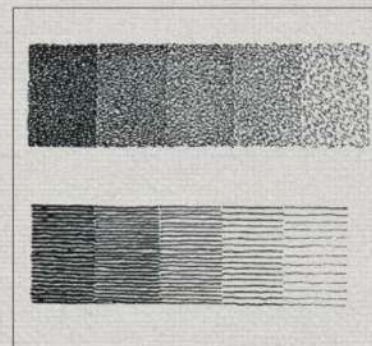
1 Tools and materials

There are many options for working in pen and ink, so find which best suits your temperament by experimenting with different tools. Take time to develop your dexterity in pen handling by doing exercises. Learn sweeping strokes, bold lines, crisp dashes, delicate dots, curves and straight lines. Be able to do this vertically, horizontally and slantwise.



2 Blocking and sketching

There are several approaches for laying out a sketch before using pen. Sketch with an HB pencil and erase only after the pen work is dry. Comic book and manga artists often use non-photo blue pencils for this stage of the sketching. Alternatively, you can lightly sketch with a light-warm, grey PITT pen, or sketch with light washes of ink thinned with water.



3 Tone and texture

It's important to convey tone and the idea of texture. This is done with the type of stroke, or the spacing of strokes, whether they're wider apart or broken up. Each will have its own peculiar feel. With practice, one learns how to utilise tonal line directions and textures to add points of interest, such as a rhythmic sweep, or applying minute differences in the direction and line weight.

Step-by-step: Getting started in watercolours



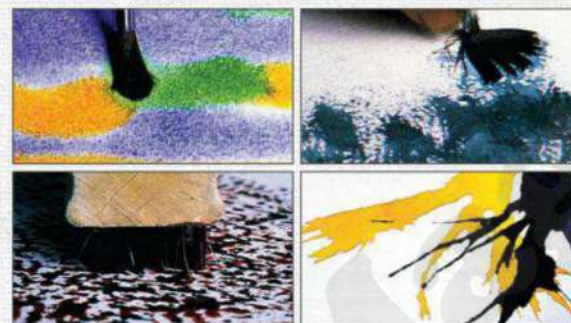
1 Materials and supplies

Though it can be tempting, don't skimp on brushes – you'll soon regret it. Cheap brushes tend to drop hairs into your paintings, splay open and won't come to a fine point at the tip. Choose flat brushes to wet the paper down, and rounds for finer details. A 12x16-inch palette has space for at least 20 colours and room for mixing in the middle.



2 How to begin the painting

Draw a light pencil sketch on your paper. Work from the underlayer through to the top layer, from wet to dry. Start by laying in background colours on wet paper (wet-into-wet), keeping it fairly light. The paint dries lighter than it looks when wet. Next, apply wet brushwork over the dry underpainting (semi-wet).



3 Play around with various techniques

Explore and try new things. This will enable you to describe your subject visually in ways that add diversity in texture, edge control, colour and strokes. Vary your brushes, experiment when mixing colours, apply the paint in different ways and see what happens when the paper is more or less wet.

Turn over to see how to blend pastels and use acrylics

STARTING OUT IN PASTELS

Pastels produce vibrant colours with the ease and control of a pencil. They're an especially portable medium with no need for water, brushes or palettes. Soft pastel sticks do become dusty or dirty when transporting, so carry a cloth to wipe them off before drawing. It's generally easier to

"Beware: if the fixative is sprayed too heavily, it dramatically dulls and darkens the vibrancy"

work on a toned surface rather than pure white. Buy toned paper, or tone it yourself using an acrylic or watercolour wash.

To prevent over blending and smudging when using pastels you can use a mist of fixative on that area. Beware: if the fixative is sprayed too heavily, it dramatically dulls and darkens the vibrancy. Practise with some quick trial runs spraying the fixative to experiment with the light mist approach.

TYPES OF PASTELS

SOFT PASTELS



These are rich and luminous in colour, provide a loose grainy texture and are easy to blend with varied surface effect, but are a little fragile.

HARD PASTELS



A little less vibrant in colour, but more stable than soft pastels. These hard pastels are great for adding detail in small areas of your work.

PASTEL PENCILS



These pastel pencils come in a pencil 'lead' form and are easy to control. Pastel pencils are ideal for fine detail and rendering, and are a harder lead than soft pastels.

OIL PASTELS



These pastels contain an oil binder. They have a thick intense colour, but don't smudge and blend like soft/hard pastels.

They can also be blended with an oil medium or turpentine.



WATER-SOLUBLE PASTELS

These can be used just like a regular soft pastel, except that you can also create watercolour-like washes with a brush and water, providing great variety in effects.

GET MORE FROM ACRYLIC PAINT

Acrylics are one of the key mediums I always have in a palette, ready for use. You can apply them thick, right out of a tube, or water them way down and spray them through an airbrush.

I begin most of my mixed media paintings by laying down a watercolour-like wash for my underpaintings. This dries

quickly and won't wash or lift off, like watercolour or gouache. I am then able to bring into play other mediums on top of the wash. I frequently use oil and coloured pencils.

Acrylics can be used on many surfaces, including paper, fabric, wood, collage, papier mâché, silk screening, plaster and

masonry. The biggest upside to acrylics is also their downside: they dry fast! The key is to keep your paint wet in the palette, and don't let it dry in your brushes. To reduce the speed of the drying paint on your media of choice, try adding a few drops of an acrylic 'retarder' or gel to increase the working time – either can work well.

Some brands of acrylic have a heavier saturation of pigment, creating strong brilliant colour. Some of the brands I use are Nova Color, Liquitex and Golden.

PLAY AROUND WITH ACRYLICS

Knives, leaves and sand are all handy tools for getting the most from acrylics...



GLAZES AND GLAZE OVER TEXTURE

Glazes – transparent washes of colour – are used to make small adjustments to colour and hue. Glazing can lift a painting, and when done over a texture can enhance detail.



SPLATTER ON DRY AND WET

Hold the bristle up and away from the painting and rub your fingers from tip to base for a fine spray. Experiment with brushes and bristle thickness for different results.



IMPASTO GEL AND A PALETTE KNIFE

Apply thick layers of paint from a tube and use the palette knife to sculpt the paint. Using the flat of a knife, scraping with edges and juggling it can add textures.



TEXTURE WITH SAND

This is a great way to add texture to acrylic paint, which can dry very smoothly. You'll need to use clean silica sand and, when mixing, go slowly to avoid bubbles forming in the mixture.

Step-by-step: Understand the basics of using pastels



1 Choosing your pastels

There are several types of pastels. Hard and soft are the most common. Soft pastels have a rich, buttery feel and are easy to blend. Hard pastels, including the pastel pencils, are great for adding detail. Oil pastels have an oil binder, are less opaque than soft pastels and don't smudge as easily. The newest water-soluble pastels create semi-transparent washes when water is brushed over them.

2 Blending and painting with pastels

Pastels are blended on the painting surface, rather than on a palette. A variety of colours can be achieved through layering and smudging. Start with darker colours, working up to light. Blending is done by layering the pastels with strokes such as crosshatching, dots/pointillism or smudging with different tools. Try blending with cotton swabs, fingers, sponges or tissues.

3 Selecting the surface for pastels

The key to selecting paper for pastels is to choose something that has texture or tooth. If it's too smooth, the pastels won't adhere to it. Check that the paper is pH-neutral. If it's not acid free, it can shift the colour of the pastels and cause eventual brittleness in the paper. Good choices are canvas, watercolour paper, pastel paper and sand board.

Step-by-step: Explore the basics of using acrylics



1 Set up your palette to stay moist

If you plan on working for several hours or even days on a piece, save yourself time and money by setting up a palette you can cover to keep the paint wet. Sta-Wet plastic palettes seal with an airtight lid and have a wet sponge in the bottom with an acrylic film above that. I prefer porcelain butcher trays, which I cover with a larger piece of glass for the lid. It's a good idea to line the sides with folded paper towels and then spritz with a spray bottle.

2 Choose your brushes

Acrylics can be applied with anything. However, for rendering a piece, I use natural and synthetic brushes. For small paintings (15x20 inches or less) I use a range of brushes: rounds (#1-3, 8, 12), flats (1/2-inch, 1-inch), and filberts (#2, 8). Rounds are good for controlled washes, small details and thin to thick lines. Use flats for large wide areas, bold strokes and clean straight edges. Filberts are a combination of the two and work for blending, as well as creating soft, rounded edges.

3 Explore new techniques

The methods of working with acrylic are numerous. As with any media, experimentation is key. Apply it thick from the tube or watered down into washes and glazes. Try adding texture by mixing sand, plaster or sawdust into the acrylic. In addition, experiment with pressing various objects and textures into the paint and then imprinting that onto your surface. Paint with a knife, or flick and spatter the paint. Practise achieving a smooth blend between two colours.



*"I paint suggestions. I experiment
and let the paint work its magic,
which can be frustrating and
liberating all at once."*

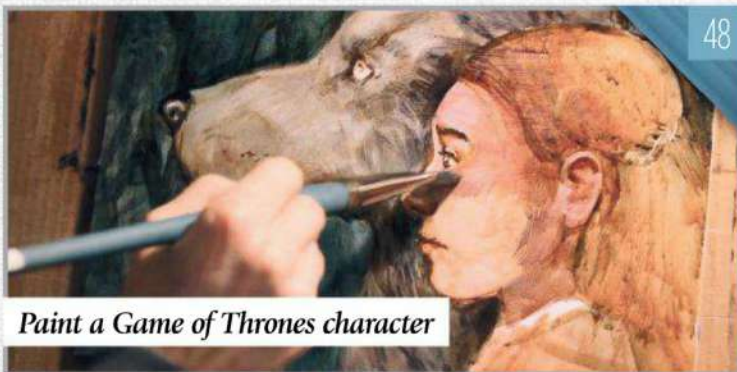
ERIC VELHAGEN | PAGE 84





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Painting a woodland faerie



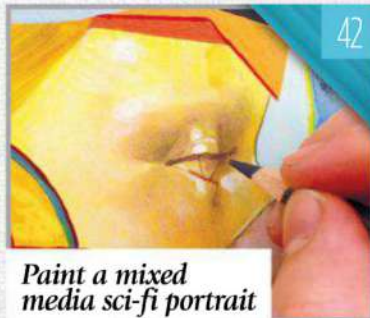
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Paint a Game of Thrones character



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How to sculpt a female character



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Paint a mixed media sci-fi portrait

Workshops

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How to paint from loose to tight, with Randy Gallegos.

Turn the page now and get inspired to paint, draw and sculpt amazing fantasy art...



VIDEO WORKSHOP

USE THIS LINK
www.bit.ly/fr-jones

Watercolour

Pencil

Oils

Acrylics

PAINT AN ABSTRACT SCI-FI PORTRAIT



New York gallery artist **ERIK JONES** reveals how mixing traditional techniques and media can revamp your art sci-fi and fantasy art

When I was learning the basic principles of visual art I studied graphic design, apparel design, and of course painting, to name a few. I've never been a person to stick with one form of art for too long. I guess my love for experimenting has led to my fascination with mixed media. I find the process to be challenging and at times also frustrating, as if it's an unsolvable puzzle. Though that is what makes the work so rewarding when it's complete.

The most challenging part of using so many different mediums is understanding how they work together. I have botched my fair share of paintings rushing to get to the next stage when I should be waiting for things to dry or layering mediums in incorrect orders. It's a trial and error process and only experience and patience will give you the results you want.

For my newest series of paintings, I have been diving into the world of fashion



MATERIALS

PAINTS

Winsor & Newton
Cotman Watercolours;
Createx Airbrush
Colors, Golden Acrylics;
Behr Premium Plus
Ultra Flat-medium
base; DUO Aqua
Water-Soluble Oil,
Golden, Matte Medium

PENCILS

Prismacolor Pencils;
Prismacolor COL-Erase
pencils

PASTELS

Caran d'Ache NeoColor
II Water-Soluble
Wax Pastels



illustration, sci-fi art, and nonrepresentational/abstract art. The influences of said styles are probably apparent to most. This new body of work doesn't focus on illustrating any specific conceptual ideas but rather explores different aesthetics through composition, form, and colour. I've always been very fond of bright colour palettes. This most certainly stems from my childhood love for cartoons and more recently my passion for 60s illustration, primarily book covers and fashion ads.

My newest work uses colour and shapes, rather gratuitously, as a framing

device. It's a way to move the eye around the painting, to engage the viewer and guide them where I want. This tutorial explores these compositional elements. You will see I start my initial sketch by sculpting each individual shape with graphite. I then layer watercolour with colour pencil and acrylics with water-soluble oils. I'll also show how different blending tools yield different results.

You may not be interested in abstract art, but as you are reading this tutorial, imagine how you can apply and experiment with these techniques to get your own unique results. Let's get started!

New York-based Erik graduated from Ringling College of Art and Design in 2007, where he studied Illustration. Erik's gallery work teeters on an invisible line bordering fashion and abstract art.
www.theirison.com

LINK FOR FILES

www.bit.ly/herik

Turn over to see how Erik Jones mixes media to create a sci-fi portrait...





1 The sketch

As you can see, I start with a very light pencil sketch. I fell in love with Col-Erase pencils when I was in college and haven't stopped sketching with them. I prefer to use light, bright colours like pinks or purples. Then I use a black pencil to refine the lines. The last step is scanning the sketch in and doing some digital clean-up.



2 Paper to board

I use Sintra, a PVC archival board, to mount Rives BFK paper. I use Matte Medium and a palette knife to do this. I coat one side of the board with Matte Medium, rest the paper on top and smooth the paper to the board with a palette knife.



3 Transfer the drawing

For this piece I am using my projector in my studio with the lights off. I'll use a mid-tone grey Prismacolor pencil to lay the drawing out, trying to be as clean as possible because I work with mostly transparent mediums.



4 Base colouring



4 Base colouring

I start off painting the skin and any red shapes with watercolour. Bright red is a very saturated colour and tends to be more transparent with acrylics; a base colour with watercolour will really make the red jump out of the painting.



5 Put down the wax



6 Refine and define

After establishing my mid-tones, I start refining the edges with shadows and highlights. I don't use a black pencil, just purples and shades of grey. This is also where I start to introduce lines, still only using the colour pencil.



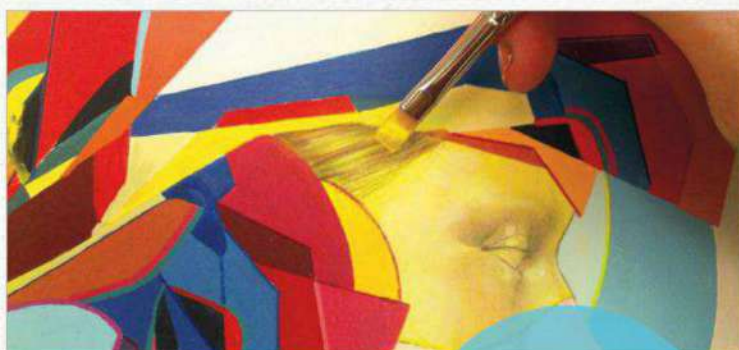
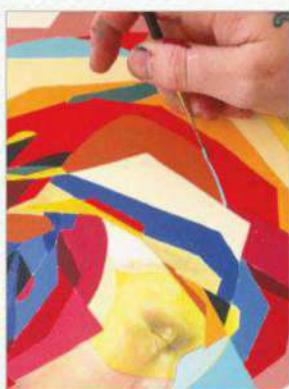
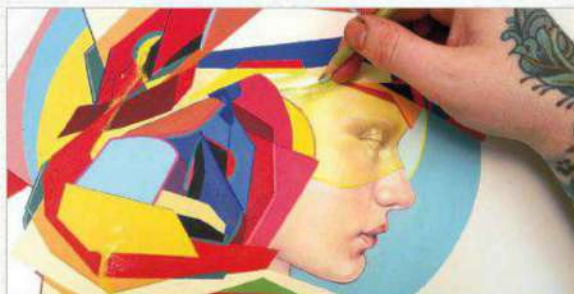
7 Introduce oils

Now I apply water-soluble oils in very thin layers which dry quickly. White takes longer to dry so I try not to use it to mix the colours. I buy light, bright colours with enough white already. When it's completely dry I use water-soluble airbrush paint with a brush to get the eye shield colour. It's very transparent and dries smooth.



8 Shapes

I loosely start filling in all the shapes. I'm not so worried about staying in the lines at the moment. I'm using a 100 per cent acrylic Low-VOC house paint mixed with Matte Medium and a bit of Clear Gesso. This mixture enables you to draw on top of the acrylic once dried. It almost feels like paper again. ✨



9 Tape off

I tape off the edges of most of the shapes to clean them up. I also start to get a little creative and add little outlines of bright colours to give a bit more visual punch to the painting.



11 Make it dirty

I distress the colours by adding layers of transparent acrylic on top. Sometimes I'll wipe the colour away with a paper towel or paint roller once it's semi-dry, leaving remnants of the colour behind. I'm also using water-soluble wax pastels to mark up the painting, smudging the lines in with my finger or a wet paintbrush.

ARTIST INSIGHT

PAINTING TIPS

1 **Never layer acrylic on top of oil. This only works when everything is water-soluble.**

2 **Using straight house paint out of the can is not recommended.**

3 **In between layering mediums, spray a tiny bit of Workable Fix to help bind the mediums together.**

4 **Try mixing colour pencil and water-soluble wax pastels together. Use the colour pencil first.**

5 **Step away from your painting now and then. This will help you get a better perspective of it.**

6 **Ensure you sharpen your blending stump often. When wax builds up it's harder to use.**

7 **Don't be afraid to make mistakes, I've learned the most from my failures.**

10 Painting hair

The hair starts with colour pencil. I use several colours for this but I'm mostly focused on the colours' value relationship to each other. I want to use a few light colours and a few dark colours. I tie them all together by adding a layer of transparent acrylic on top of these highlights.

BRUSH TIPS

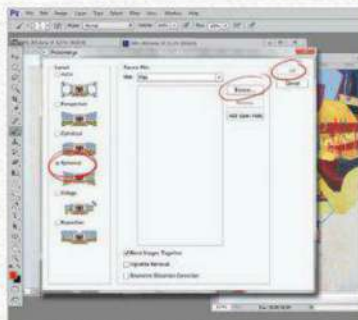
WASH YOUR BRUSHES

Don't leave your brushes in water. Swirl the brush vigorously around in water without touching the bottom of the cup to clean it.



12 Final details

I'm using a bit of everything now to put in the final details, pencil for the eyebrow and acrylics for the parts I want to be more opaque, like the eyelashes and the tiny yellow spaces in the eyebrow which help define the line.



13 Scanning

I scan all my paintings in sections. This painting only requires four scans. (I have had paintings that needed 50 scans – my scanner is tiny!). When you scan each piece in, try to get them as straight as possible.

14 Photomerge

To merge the tiles together go to File, Automate, Photomerge. Select Spherical and click Browse. Select each tiled file you have saved and hit OK to merge them down and save them out for use.

15 Colour correcting

I usually always have to do some colour correcting. There are so many ways to do this. When you're dealing with a lot of specific little colours I recommend playing around with Color Range under the Select button. This will help you mask off similar colours. I use Hue/Saturation to change around the colours (among many other things).



16 Colour matching

This is tricky because your monitor is most likely not calibrated to 'real life'. Plus, colours will change under different lighting. Nevertheless, it always helps me to have the original in front of me to match colours as well as I can.

VIDEO WORKSHOP

USE THIS LINK
www.bit.ly/n-thrones

Oils

CREATE A LOOSE CHARACTER PORTRAIT



Learn to harness your influences. **CYNTHIA SHEPPARD** takes you on a journey from start to finish as she paints Game of Thrones' Arya and Nymeria

With any character portrait, the style and medium choice should reflect the character's own

personality. When I set out to paint Arya and Nymeria from George R. R. Martin's A Song of Ice and Fire series, I consider whether to hire a model and do a highly-detailed photorealistic piece. But as I am doing my first sketches, I change my mind. The too-smart-for-her-own-good girl and her fantastical pet dire wolf seem to lend themselves better to a looser approach, like an illustration you might see in a storybook. For that reason, I decide to do a quicker oil portrait, with broader strokes, and I even leave some of the gritty underpainting showing through in the background.

After doing a couple of pages of thumbnails, I choose to work from the profile composition for its striking simplicity. I also want the viewer to feel the



LINK FOR FILES
www.bit.ly/fithrone



connection between the characters, and possibly even get the sense that Nymeria is Arya's protector by fully enclosing her, visually, in the composition.

Another challenge with this piece was painting a girl who was described in the story as boyish and not very attractive, compared to her older sister. The way I imagine her, Arya doesn't look hideous or grotesque, just perhaps a little adult for

her age, and very plain. I plan to approach painting her more like I would paint a grown-up, leaving in facial features (such as the crease by her mouth) that I normally wouldn't paint on a child. Also, the reddish nose, long chin and thick eyebrows help make her look more like she's described in the story.

I know I'll need to work on the facial expressions throughout the process, and



from step to step you'll see them change. For example, she shouldn't look too sullen in the thumbnail, or too dull, but a character who is slightly forlorn, though strong and proud.

The colours I use need to reflect the mood of the piece, so I plan to go with a muted colour palette that shifts from cool hues in the background, to warmer ones for the characters.

These thoughts make up my planning stage, and it's important to spend time on all the preparation steps, even if the final painting can be done in a day.

Cynthia specializes in figurative art for role-playing games, collectible cards, and book covers. She works for clients including Wizards of the Coast, Pyr Books, and Fantasy Flight Games.
www.sheppard-arts.com



MATERIALS

PAINTS

Gamblin, Williamsburg, and Sennelier oil paints
Titanium White
Yellow Ochre
Burnt Sienna
Alizarin Crimson
Burnt Umber
Ultramarine Blue
Prussian Blue
Payne's Grey

SURFACE

Strathmore 500 Series illustration board

MATERIAL

Blick MasterStroke Sables

1 Gather information

The first step is always to answer the question: "What am I painting?" Since I'll be painting characters from a book, I read the book first, then write down a list of visual details about the characters in my sketchbook.

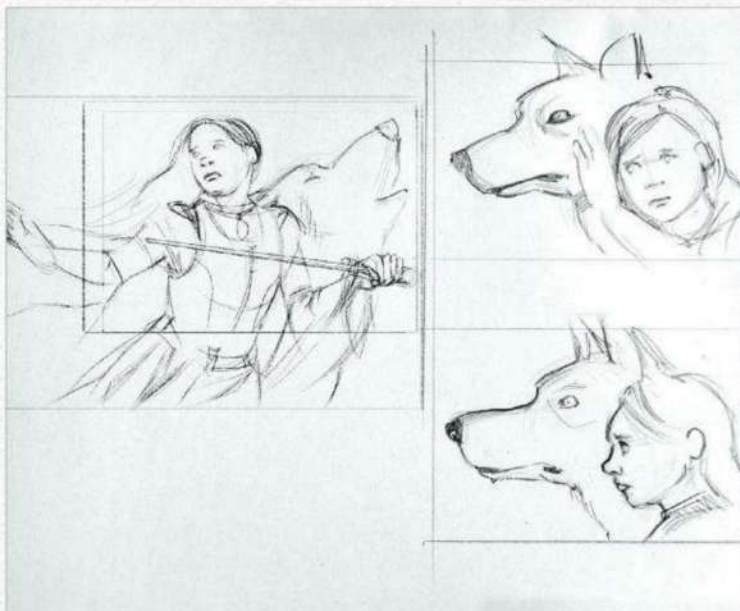
Turn over to see how Cynthia channels her influences...



ARTIST INSIGHT

ROUGH COLOUR STUDIES

Doing these studies digitally saves time, enabling me to try out a lot of value structures and colour options quickly.



2 Sketching thumbnails

I'm now familiar with the characters' appearances and personalities. I start sketching them from my imagination. I do as many thumbnails as it takes to find a good composition. There's no limit to how many thumbnails you should do.

3 Value and colour roughs

Getting the lights and darks in place now will help me know where to put them through the whole painting process. I use values to separate the composition into three distinct parts: the foreground, middle ground, and background. Then I add colour.

4 Drawing



4 Drawing stage

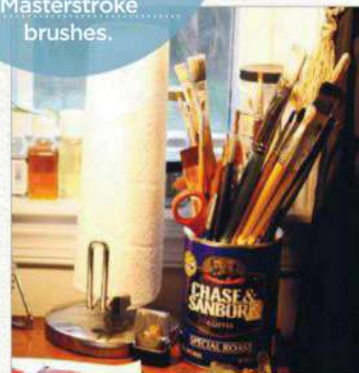
For my drawing, I'm using a toned paper, Strathmore Art, again 400 in Grey. I use a 2B pencil to lightly sketch out the largest shapes in the composition first, then build values with a much softer 4B pencil and white charcoal.



BRUSH TIPS

USE QUALITY BRUSHES

Bad brushes make bad paintings. Spend more for nice ones. I use Winsor & Newton Oil and Blick Masterstroke brushes.



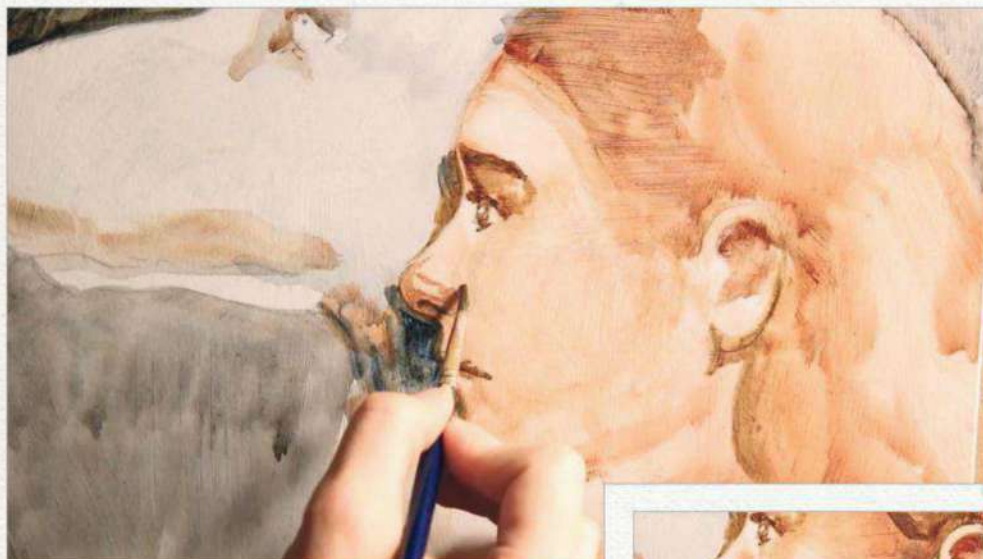
ARTIST INSIGHT

HOMEMADE CARBON PAPER

A cheap and quick way to make your own carbon transfer paper is to coat some tracing paper with charcoal.

5 Preparing the painting surface

I'm painting on Strathmore 500 Series Illustration board, a thick stock with a smooth finish. After transferring my drawing to the illustration board, I fix the surface with a coat of spray fixative, and three to four coats of acrylic matte medium.



ARTIST INSIGHT

SAVE TIME, START IN ACRYLIC

You can use acrylic paint to speed up the drying process, and start painting in oil immediately after.



6 Underpainting

My main motive is to tone the illustration board, while beginning to define forms. I have a distinct cool-to-warm shift, so I'll use Ultramarine Blue in the background, and Burnt Sienna in the foreground, both mixed with Burnt Umber for tone.



7 Choosing and mixing oil colours

I choose a limited palette that I can mix together to achieve light skin tones and warm and cool greys for the dire wolf: Payne's Grey, Prussian Blue, Ultramarine Blue, Burnt Umber, Alizarin Crimson, Burnt Sienna, Yellow Ochre, and Titanium White.



8 Applying an oil medium layer

I lay down a thin glaze of medium made from linseed oil, Turpenoid, and a small amount of pigment, starting from the background and working forward. The medium will allow the next layer of paint to flow smoothly over the surface.

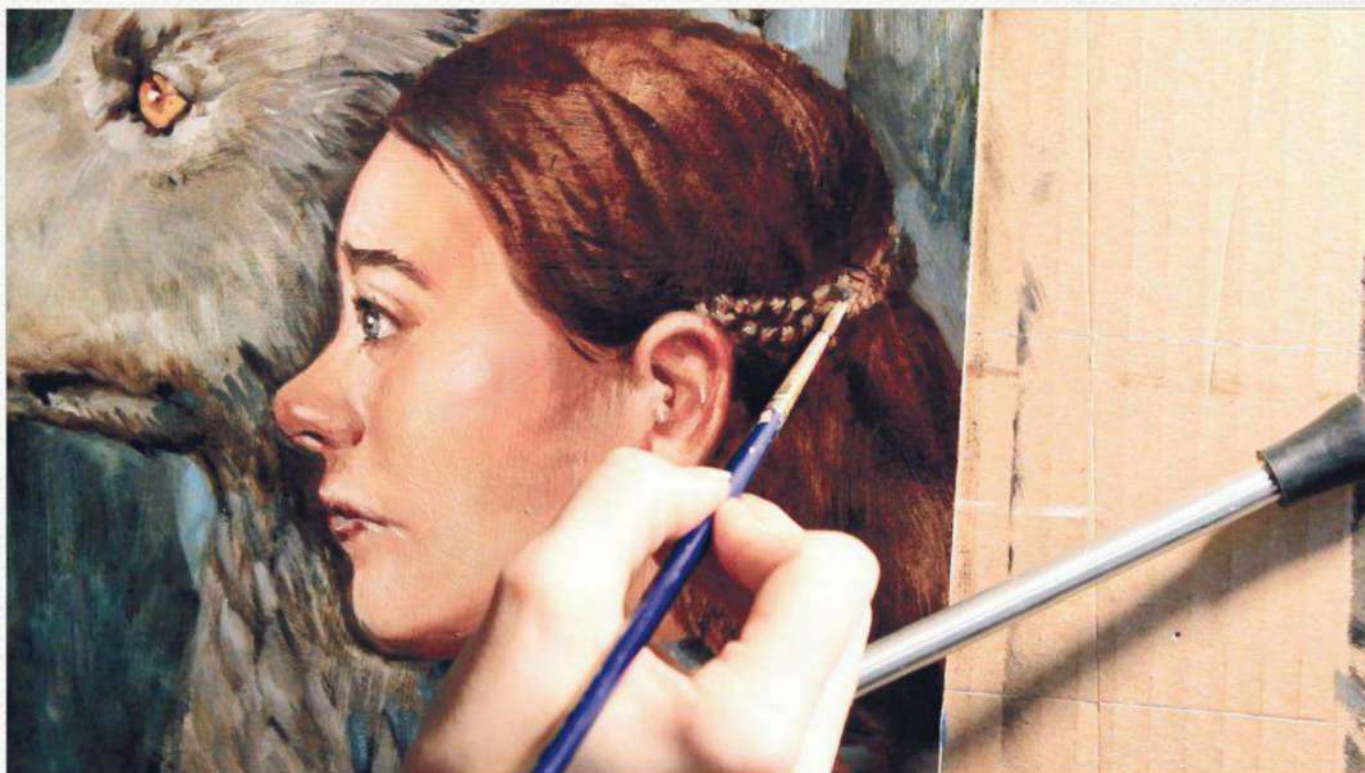
ARTIST INSIGHT

KEEP OILS WET

Put your palette in the freezer to keep oils wet overnight.

9 Painting an oil first coat

Working from general to specific, I start by laying down larger areas of colour, such as the dire wolf's fur or Arya's skin, then move to smaller details like lips, nostrils, and eyes. I focus on getting accurate colour.



10 Finishing touches

After the previous layer dries, I go back and add the darkest darks, and the brightest highlights. I normally add the darks as layered glazes, using dark pigments mixed with linseed oil, similar to using a Multiply layer in Photoshop. ▲

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Sculpey and clay

SCULPTING A FEMALE CHARACTER



Get your fingers dirty and let **JEREMY PELLETIER** guide you through the creation of an original character sculpture with this easy-to-follow walkthrough

My sculpture is going to be called 'The Barbarian's Courtesan' and I'm drawing inspiration from the work of one of my all-time favourite artists, Frank Frazetta. The statue will be a voluptuous dancer, adorned with belly dancer attire reminiscent of Frank's femme fatales.

I don't generally sketch out a 2D concept, unless it's required by a client. For me, conceptualizing in 3D space comes much more naturally than drawing. We all experience the world in 3D. We have to teach ourselves to translate what we see into a 2D rendering. And if we're drawing something that will be turned into a three-dimensional piece, we have to re-translate it back again. So I prefer to skip the middle-man and work on the fly when creating an original character sculpt.

In this tutorial, I'm going to cover a technique for quickly roughing out human anatomy, finding a



dynamic pose, and then turning that rough into a finished female character sculpt. I learned the basics of this process from one of my favourite sculptors, Simon Lee, and added a few tricks of my own to make the process easier for me, and hopefully, for you too.

As an artist I like to keep an open mind to new techniques. Whether they come from a novice or a long-time professional, you never know who will have a fantastic

trick that can help you speed up your sculpting time, or show you a new way to add awesome details that you didn't even know were achievable.

I often hear people complain of traditional media, that there is no undo button, like there is in the digital realm. With sculpture, while that may be true in a literal sense, there is nothing that cannot be undone or redone. Any mistakes that you make along the way can be cut off, ground down, or otherwise removed, and then remade from a large variety of materials.

Sculptors often mix different clays, epoxies, waxes and even found objects into their sculpture. Once you shed the idea that what you've done is done, you'll be liberated to try thousands of different materials and techniques without the fear that you'll mess something up.

Jeremy is particularly drawn to creating horrific monsters and scantily clad ladies, and whenever the opportunity presents itself, he likes throwing these two together.
www.thebrothersbad.com



WORKSHOP FILES
www.bit.ly/tisculpt



TOOL TIPS

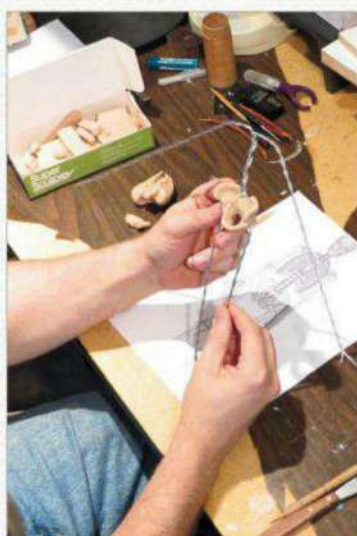
MAKESHIFT TOOLS

Wooden objects can be reshaped to suit your needs. Bamboo chopsticks for example are excellent for making tools.



1 Character armature

Use 1/16-inch aluminium wire, doubled and twisted to create a skeleton. It should be relatively simple, following the major body joins. A common 1:6 scale character should be about 12 inches tall. Leave extra length on the feet for mounting to a base.



2 Sculpting the pelvis

Sculpt the pelvic bones first because they will not flex when the surrounding tissues move, yet they are the point from which most movement begins. Baking these before adding soft clay will permit more realistic posing as you work.



MATERIALS

ARMATURE

1/16-inch Almaloy
armature wire pliers
Printout of skeleton

BASE

Small, flat piece
of wood
Dremel with 1/8-inch
drill bit

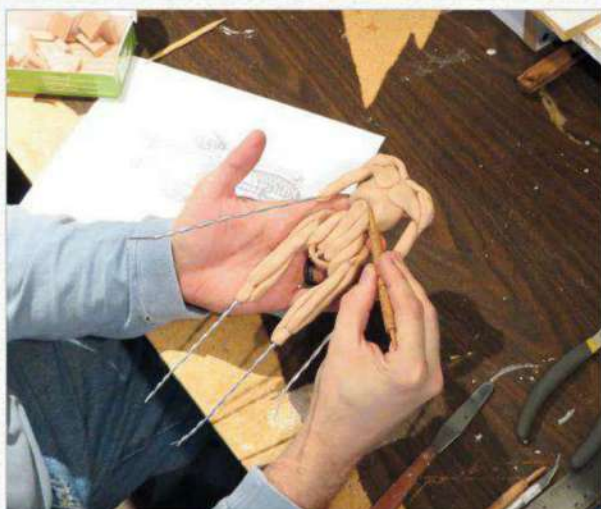
BASE

One box of Super
Sculpey
Sculpey softener
Wooden clay shapers
Jeweller's saw
Sand paper
Small beads for jewels
Large pot for boiling



3 Sculpt the ribs

These are a major shape and motion-defining area of the body. I'll leave the ribs soft because they flex as the torso moves. Having these in place will give you a base to attach muscles to, and will help in posing the character.



4 Rough in muscles

I start with the shoulders and work my way down the body. A good knowledge of anatomy comes in handy here. Look at the feature on page 21 for good anatomy reference. Also, if you can afford it, nothing beats an *écorché* figure.



5 Set the skull shape

I sculpt and bake a rough skull shape, leaving deep eye sockets to put some orbs in. For the eyes, I use some pre-baked spheres that I made from Sculpey before starting the modelling process. Next I connect the skull to the body with soft clay.



6 Pose the figure

Bending the figure at the joints. I try to avoid disturbing the clay as much as possible. I make sure to pay attention to balance, and I look at the figure from all angles to make sure my composition works in three dimensions at all times.



7 Clean things up

I'll be adding more clay once this is baked, but first, I need to make sure there are no thick areas that will hinder sculpting of the final skin. I also want to close any holes that will allow water inside when boiling.



8 Boil the sculpt

I submerge my sculpt in water using a dedicated pot that will not be used for food. I turn it on high and when the water reaches boiling point, let it cook for 20 minutes. I let it cool until the water is room temperature.



9 Skin sculpting

Now I'm adding a thin layer of fresh Super Sculpey, rolled out with my pasta maker. You can do this without a pasta maker, but it takes longer. This evens out the surface and brings the body to the desired thickness.

ARTIST INSIGHT

DISCOVER NEW SHORTCUTS

1 To make detailing easier you can cook, add and repeat many times.

2 When you're creating repetitive shapes, like shoelace holes or beads,

sculpt a stamp that you can use over and over again.

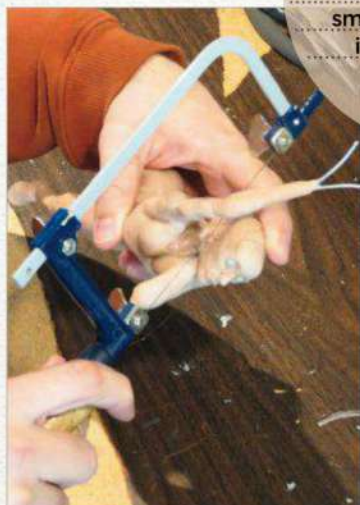
3 Because it weighs less in water, a submerged sculpt is less likely to distort.



TOOL TIPS

SMOOTH TOOLS

Rubber tipped sculpting tools are great for smoothing out small imperfections in your sculpture.



ARTIST INSIGHT

SCULPTING TIPS

With left over epoxy putty, make it into eyes before it hardens.

Avoid folding Sculpey over when kneading to prevent induction air bubbles.

A pasta maker is a great tool for getting even thicknesses.

Stick a blob of clay to your thumbnail for easy access when sculpting details.

10 Detach the head

I'm going to have trouble finishing this head when it's smashed up against the arm, so I cut it off with the jeweller's saw. Now I can get to it from all angles, which makes it much easier to achieve symmetry.

11 Add extra armature

With the head cut off, I drill some holes. Two on top for extra hair armature, and one on the base of the skull for a neck pin. I also drill a hole in the neck of the body to plug the pin into.



12 Refine musculature

At this stage I'm getting into the detail sculpting. I'm fine-tuning the muscles, face, hands and feet. I'm using photo reference that I've scoured the web for, and that I continue to search for as I need different angles.



13 Boil and sand

Now that I've finished the nude figure, I boil it again, and then wet sand the sculpt. Wet sanding creates a smoother finish and eliminates dust that can be harmful to your lungs. Keep a small cup of water handy for dipping your sandpaper into.



14 Add some clothes

With the body finished, I start adding clothes. For tight waist bands and such, I carve away some of the hard Sculpey to make the skin look indented before adding material. I use some found objects where I can to speed up the process.

15 Paint her up

I spray the finished piece with a coat of Armory primer and do a final check to see if I've missed anything. If need be, I can still sand, add clay and clean up anything that doesn't look right.



Acrylics

LEARN THE RULES OF COLOUR USE



Discover the principles of colour schemes as
JOHN WATKISS paints Flash Gordon



WORKSHOP FILES
www.bit.ly/ficolor

My art career has been unpredictable. Starting out as a student of figure drawing, anatomy, and illustration, my first job was as a storyboard artist for the international advertising agency Saatchi & Saatchi in 1982. The pay was good and eventually I rented out a painting studio in Regents Park, London, to continue my painting education.

Drawing had always come naturally to me but painting was something I had to work at. Starting out using Alla Prima (direct painting) I eventually discovered Grisaille method (painting with layered tints and glazes), which gave the Old Master effect. The problem with painting in oil however was that it took the layers a while to dry, so I soon discovered that the same effect can be achieved with acrylic paints. This meant that a painted illustration could be completed in a couple of days.

In 1995 the greatest job venue presented itself to me – a development job at the Walt Disney Studios in

Burbank, CA. Starting on Tarzan I produced 250 widescreen paintings which inspired the making of the movie. It was at this point in my career that my painting skills reached their peak and I have continued to repeat that peak moment to this day. In this workshop I will share with you what I have learned on my artistic journey, including the very process that helps me get the painted piece fully realised.

Incorporated in the following pages are certain terminologies that help you. The term 'transparency' indicates a wash application of the initial sketch of medium (water) or paint at the beginning. This is to be considered the warm stage of the process because transparency is the same as warmth. The opposite of this is 'opacity', which includes any colour with the addition of white, which is called the 'cool stage'. The key to good colour composition is the contrast between warm and cool overlays. Examples are: blue over orange, green over red, and purple over yellow. The Flash Gordon colour scheme used here is green over red

with blue purple gradation. The application of white over red is the equivalent of blue or green over red.

Follow my creation of Flash Gordon and you'll learn the principles of colour schemes based in the complementary opposites (green red; blue orange; purple yellow) not only as a colour scheme, but as a gradual overlay process. Involved in this process is a term called 'impasto', which is the Italian term for 'thick application of paint', which usually applies to the placement of highlights and secondary tones moving towards the transparent shape and shadows. Think of the highlights and secondary tones as rocks in the sea going down the transparent shade and shadows into the watery depths. Yes, these Venetian school painting principles can easily apply to this 1930s Flash Gordon pulp painting too...

Having taught in Los Angeles, worked for Disney, DC and Marvel, John Watkiss now creates concept art for TV and film. His most recent project is The Walking Dead TV show for AMC.

www.johnwatkiss.blogspot.co.uk

Turn over to see how John Watkiss paints a classic pulp character...



1 Initial sketch

After the initial thumbnail, I sketch the composition on to grey art board (available at most art stores). First using a HB pencil and then qualifying with a Sharpie, I render a preparation for the painted piece.



2 Define the shadows

This close up shows where I intend all of the accented shadows to fall, giving relief and dimension to the figure. I use my Sharpie again here in a final pass over the sketch to define the shadows to use as a guide.



3 Add a wash

Using Process Black and Alizarin Crimson (mostly the Crimson) with water and acrylic Matte Medium I start to apply a flat wash of the mixture over the whole drawing. This sets the tone for the whole piece and lifts the line art.

4 Establish a mood

Creating a variety of middle shade and shadow tones using the mixture of Process Black and Alizarin Crimson, I establish the general mood for the whole painting to take on. I continue to broaden out the same distribution of light and shade on a broader scale.



5 Set the highlights

With the use of Titanium White, I want to give extra strength to the composition, so I impast the light areas. At this stage it is important to realise that the highlights should be thickly placed (impasted) and then by degrees thinned out towards the shade and shadow areas.



6 Scumble

The term scumble means semi-opaque. In this stage I use the scumble of dry brush white to establish middle tones – dragging the white's tint from the thicker highlights out across the painting in controlled areas.

7 Wash of cool hue

A glaze (transparent wash) of Viridian Green with Matte Medium is used as a flat wash all over the picture. This will act as an optical cool hue to sit beneath the warm tints that have yet to be painted upon it.



8 Adding colour

Using Crimson and Cadmium Red I establish the warm colour of Flash Gordon's costume. The flesh colours are composed of Cadmium Orange and Crimson. The background space taken up with the sky is laid in with Process Black, Ultramarine Blue and a little Titanium White. Emperor Ming is laid in with a thin tint of Alizarin Crimson, Ultramarine Blue and Titanium White.

9 Painting the foreground

The foreground mushroom element is laid in with Process Black, Crimson, Ultramarine Blue and White. For the darker tints I use a pure transparent Process Black, Alizarin Crimson and Matte Medium.



MATERIALS

PAINTS

From left to right I used Daler-Rowney tube Alizarin Crimson, Pink Crimson, Cadmium Red, Cadmium Orange, Light, Process Yellow, Viridian Green, Ultramarine, Process Black, Titanium White, and Matte Medium



MEDIUM

I use Matte Medium for transparent washes and glazing.



BRUSHES

With brushes I use both flats and rounds in my selection.



10 Painting the background

The cosmic background is completed with a glaze of Ultramarine Blue and Viridian plus Matte Medium, darkened by a mixture of Ultramarine Blue and Process Black, with a touch of Crimson and White. From this flat wash Emperor Ming is brought out into relief on the right-hand side by a mixture of Ultramarine, Viridian and White scumbled loosely off his features. The distant city is laid in with a mixture of Cadmium Yellow Pale and Viridian. This mixture is also used to add rim highlighting on Flash Gordon's left side. And we're done!



VIDEO WORKSHOP

USE THIS LINK
www.bit.ly/ti-miller

Acrylics

Oils

ADD NARRATIVE TO A SIMPLE IDEA



Turn a simple idea into the dramatic with subtle storytelling cues
as **AARON MILLER** paints a cliff-dwelling dragon

Bringing an iconic dragon to life on canvas is one of my favourite challenges. As an illustrator it is my job to not just capture my subject matter convincingly, but to add to the elements of storytelling and so pull the viewer deeper into the image.

In this workshop I'm going to take you step-by-step through the creation of a dragon for the RPG *Elves of Ulteria*. My process can vary a bit from painting to painting, but overall remains consistent. I'm hoping to shed some light on the aspects of creating a painting that occur before a brush even touches the canvas.

The only art direction I was given for this assignment was to paint a dragon. When beginning a project I need to get ideas flowing. I do that by gathering references and inspiration. I might have an assignment with a historical twist or a new subject matter I've not drawn or painted before.



If I'm going to be painting a dragon, I want to know what a dragon is. I want to read up on the mythologies and cultural influences that helped shape what we know as a dragon. I also want to look at real world animals that have similar anatomy before I begin my design.

I will be showcasing this painting at Mile Hi Con, where I will be the Artist Guest of Honour. I decided that the rock formations indigenous to the Colorado area would be a great setting for my dragon. It's important to think about

MATERIALS

PAINTS

Titanium White, Naples Yellow Light, Yellow Ochre Light, Yellow Ochre, Indian Yellow, Transparent Earth, Yellow, Transparent Red Oxide, Transparent Brown Oxide, Alizarin Crimson, Permanent Red Violet, Violet Grey, Sap Green, Phthalo Green Blue, Prussian Blue, Davy's Grey

SURFACE

1/4" masonite, Blick Professional Gesso

details like this when you paint your dragon. If your dragon is the protector of a village, what would that village look like? Would it have a Medieval European look, or maybe a Middle Eastern flair?

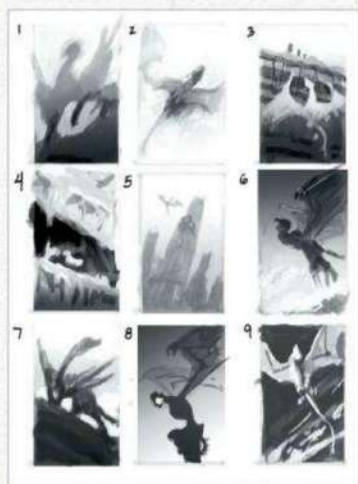
Now that my setting has been chosen, I want to add some storytelling elements to the composition. I want to create the feeling that this dragon is revered by the local community and I want to create a sense of mystery. I add flowing stings of prayer flags. Maybe sacrifices are made, or other offerings. I imagine people repelling down the cliff to decorate while the dragon sleeps. Perhaps this dragon is part of a mating couple. Did they just have a hatchling and the flags are celebratory? These are just some of the things I contemplate before I put pencil to paper.

Aaron lives in Chicago. He's an artist with a focus in the fantasy and science fiction market. Aaron produces digital and traditional illustrations and concept art for popular books and fantasy games.
www.aaronbmiller.com



Turn over to see how Aaron weaves narrative traits into his painting...





1 Thumbnails

I start generating thumbnails. When working on thumbnails you don't need to focus on details. Focus on shape and value. And keep things simple. Details will be addressed in the sketching and drawing phases.

ARTIST INSIGHT
ADOPT A PALETTE
Try a classic palette of a great and famous traditional painter at my palette blog www.bit.ly/trad-miller



2 Sketching

Now that I've picked a direction I want to go in, it's time to flesh out the idea. Take time figuring out the composition and value structure. This is going to help the other stages so spend some quality time here.



3 Reference gathering

Now is when you gather references. You can find these from the internet, books, or trekking out with your camera. You might buy or rent props. Or take the time to model something in 3D, such as a maquette.

4 Make a maquette

I want to capture the lighting in my thumbnail. I create a simple maquette out of clay and paper. I set up lights and a simple environment. Now I can see where shadows might be cast. Some I didn't think I'd see.

ARTIST INSIGHT
SOLVENT CHOICE
I only use Gamsol at home. It's the least toxic option.



5 Star drawing

I decide to draw digitally. The process is the same on paper, though you'll want the ability to work in layers. If your sketch is too small, scan it and print it out bigger to work over.

6 Prepare the panel

I am painting on a 1/4-inch thick 24x36-inch masonite panel. I apply four thin coats of Gesso. I lightly sand between each coat. I use a fan to help the dry time between coats.



4 Make a maquette



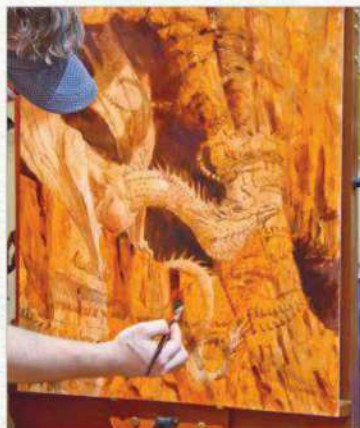
7 Transfer the drawing

I use a fancy gadget here – a time machine! I project the drawing onto the panel with a digital projector as this saves me a lot of time. Next, I complete any additional pencil work, and lastly add a few layers of spray fix.



8 First layers

I now start painting with acrylics. They dry fast and I can get some colour down quickly. I choose to start with warm earth tones. I paint fairly opaque and, if you do as well, you can have some fun with this stage.



9 Painting shadows

Moving onto oils I continue with the shadow areas. I am not going to put in the darkest darks just yet as I first need to establish the overall dark end of the value structure.



BRUSH TIPS

MAGIC SOAP

Your tools are your life so look after them. Keep your brushes' shape like new by using Dr. Bronner's Magic Soap.

10 Painting rocks

I want to ease into my painting. Maybe you're nervous about a certain area, like a face, so work on an area that feels much easier to tackle. For me that's painting rocks. And there's plenty to paint. I keep the lighting in mind and have lots of references handy.

ARTIST INSIGHT AN ALTERNATIVE FOR THE ENLARGEMENT AND TRANSFER PROCESS

1 Scan in your drawing. Scale it to the size of your panel or canvas. Print it at 100% with a tiling option. Acrobat works best.

2 Place a sheet or more of transfer paper between the taped together printout and the panel.

3 Trace with medium pressure the important outlines with a ballpoint pen. Remove the print and transfer paper and draw in the details with pencil. Spray fix.

11 Feathered friends

I now paint the red-tailed hawks. The birds add a sense of scale and an anchor to a tangible world. Birds are a great tool for this reason and you'll see them being used quite often in fantasy art for this very same purpose.



12 Adding the flags

I move onto the flags. I'm leaving it a mystery as to why they exist. I pull colours commonly seen in Native American paintings. This helps tie in the location and works well as a splash of contrasting colour.

13 Focal point

I've been painting long enough that I'm in my groove and it feels natural to jump into painting the Wyvern. I start with the tail and move up to the head to warm into painting the dragon's scales and colour.



11 Feathered friends

14 Brushwork

I've been using large or medium sized brushes. If the painting isn't working, no amount of noodling with tiny brushes will fix it. For this reason, proper planning is essential.

15 Final details

It's not until near the end that I start carving out details and adding highlights into areas of the dragon. These are the spices that contribute to the whole of your painting. I make sure I grab your attention from across the room. Now you have something to savour when you get closer.



Acrylics

ADAPTING A FANTASY ART CLASSIC



Tired of the same old approaches to fantasy icons, **KEV CROSSLEY** breaks out the acrylics to put a fresh and inspired spin on painting a unicorn

This is an interesting brief, as it brings together two subjects with very specific fan bases that you might not expect would crossover. When you think of unicorns you'll no doubt think of a beautiful white stallion with a noble gait and a sparkling golden horn jutting proudly from the forehead. The clichés attached to these mythical creatures are often a bit kitsch or even twee, with soft colour schemes to match.

Zombies on the other hand couldn't be more different: mindless, rotting, putrescent – every new film or TV show seeks to present ever more disgusting make-up and special FX to make their zombies as grim as possible, and zombies have never been more popular than they are right now. So, let's combine the two, to paint a zombie unicorn...

The strong aesthetics attached to each subject are tough to ignore, but I decide right away that I want to do something a little different from what might be expected. To this end I look to the



MATERIALS

PAINTS

**Winsor & Newton
Galeria Range:**
Phthalo Green,
Sap Green, Pale Olive,
Cadmium Yellow
Medium Hue,
Pale Lemon, Naples
Yellow, Crimson,
Raw Sienna, Burnt
Sienna, Raw Umber,
Burnt Umber, Ivory
Black, Mixing White,
Acrylic Glazing
Medium Daler-Rowney
Cryla Range:
Rich Transparent
Red Oxide, Phthalo
Turquoise, Vandyke
Brown Hue,
Prussian Blue Hue,
Titanium White

WORKSHOP FILES
www.bit.ly/tiunicorn

heavy working dray horses of yesteryear as a starting point for my unicorn. These beasts are thick-set and heavily muscled with a sturdy frame as would befit an animal bred for heavy hauling and hard work.

Their physique also resembles some of the horses that feature in the classic fantasy paintings of people like Frank Frazetta, and having some stylistic resonance with such great art is a welcome bonus! Also, rather than going for an action shot, I opt to create a static image, somewhat akin to the old engravings or illustrations of prize animals. I want the unicorn to be the core of the image, and excessive movement or suggestion of narrative would detract from this.

A unicorn needs a horn of course, but there will be no pretty, twisted spike for

my version. Instead I plan to bestow it with a gruesome, heavily deformed weapon, bristling with spines and scales. I want the horn to look like it's been used to monstrous effect.

When I produce a piece of fantasy art, I try to create something that catches the eye, and encourages the viewer to linger a while. To this end I utilise beauty, composition tricks and horror. This painting will rely heavily on the latter, so I might have loops of innards hanging from the animal. The addition of a few weapons driven into the spinal area will serve an aesthetic purpose too; arranged in a spoke formation they will serve to draw the eye into the focal centre of the image. Now, turn the page and we'll begin painting!

Kev created comic art for 2000AD and others before writing numerous art books. In 2012 he illustrated Ian Livingstone's 30th Anniversary Fighting Fantasy title: Blood Of The Zombies, shortly before his second book was published by Ilex: 101 Top Tips From Professional Fantasy Painters. www.kevcrossley.com

Turn over to see how Kev gives his undead unicorn texture and form...



PENCIL TIPS

USING PENCILS

A 2H is useful for fine lines. The HB is great for strengthening 2H lines. 2B to 6B are soft, dark grades used for filling in areas.



1 The sketch

I use an orange Col-Erase pencil to draw a rough outline for the unicorn, before using an HB pencil to add detail such as protruding ribs, a skeletal aspect and a broad head that is in part inspired by a pitt bull terrier.

2 Scaling up

The canvas board I use is about 1.5 times larger than the sketch, so I use a blue Col-Erase pencil to draw an inch square grid over my sketch, and an orange pencil to draw a 1.5-inch square grid onto the canvas.

3 Using the grid

I use an orange Col-Erase pencil and an HB grade to sketch the unicorn onto the canvas art-board, with the grid making it easy to keep the proportions correct. A Prismacolor Jet Black pencil helps enhance the darker tones and add dimensionality to the block shadows.



4 Pencil: finishing touches

I continue refining the posture and exaggerated muscles, using a 2H pencil with the orange to boost the shading and add a sharper edge to some lines. I use an electric eraser as a sculptural tool to carve away areas of pencil with precision.

5 3D texture

3D texture sets traditional work apart from digital. 'Mixing White' acrylic paint is blobbed around the edges of the art board. A small piece of card is pressed onto the paint, and leaves cool veins and ridges when lifted away.

ARTIST INSIGHT

KEEP ACRYLICS WET

Use a spray-nozzle bottle of water to keep the acrylic wet on your mixing board.

6 Tone painting: wash

A tone painting is a greyscale under-painting, which picks out the shadows and light areas. I use Ivory Black acrylic paint mixed into plenty of water to build the shadows up and develop the details. Repeated washes build the tones.



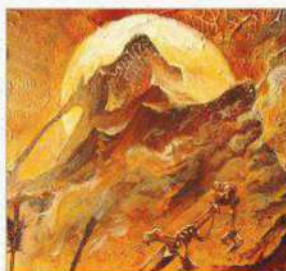
7 Tone painting: shading

I apply thicker paint in some areas that require darker tones. The 3D textures come into their own too, with dark tones settling between the ridges and veins to create terrific effects. The pencil is then strengthened with black pen, with Titanium White acrylic providing light tones.



8 Colour glaze

I create a thin glaze wash of Raw Sienna, Raw Umber and a touch of Red Oxide. I apply this in the same way as I did the tone wash before, finishing with a bit of toothbrush spatter. This rusty base colour will underpin the finished painting.



9 Background: defining the unicorn

The unicorn needs to be defined, so I paint the background first. I apply Van Dyk Brown, Red Ochre, Yellow Ochre, Olive Green and Lemon Yellow over the tone painting, with lighter hues framing the unicorn's body. Next, I develop the sun and mountains dramatically in the distance.

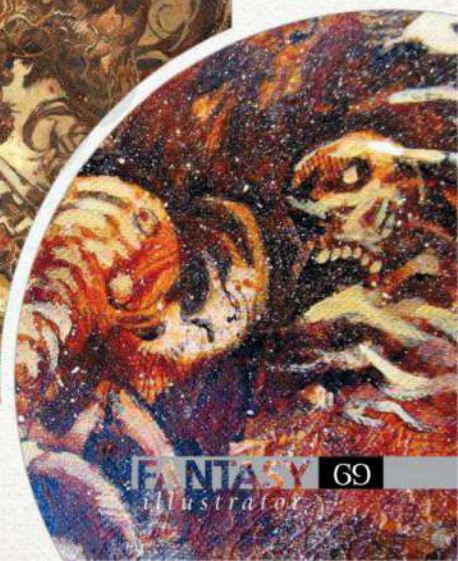
10 Background: moving into the foreground

As the background is refined, I begin to enhance a few areas on the unicorn itself, as well as the ground it stands on. The emphasis is the animal, so I deliberately leave the brushwork loose and under-worked on the creatures and the stony ground beneath the unicorn.



Tone painting: shading

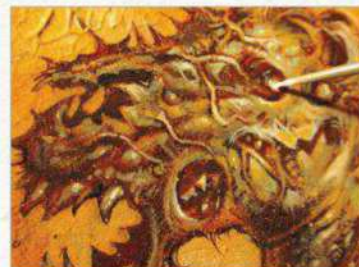
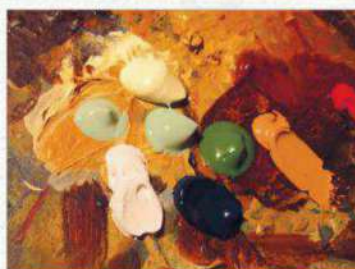
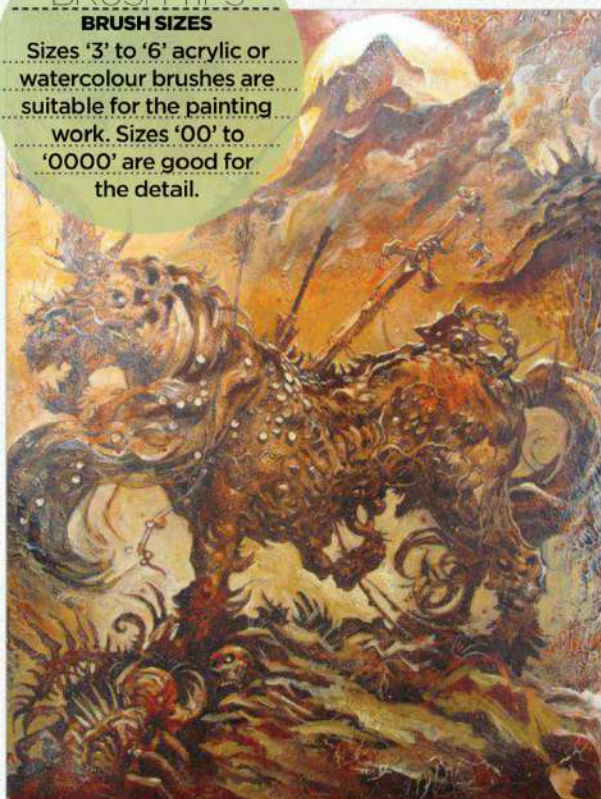
Background



BRUSH TIPS

BRUSH SIZES

Sizes '3' to '6' acrylic or watercolour brushes are suitable for the painting work. Sizes '00' to '0000' are good for the detail.



ARTIST INSIGHT

COLOUR TIPS

Use Photoshop to paint over your scanned under-drawing to work out what colour schemes to use when you begin painting.

Light conditions in your studio can affect the way mixed colours turn out, so paint in a bright, well-lit space.

Scan traditional painted art into Photoshop to subtly tidy up any mistakes, and then adjust the colour balance and tone quality.

11 Background: texture detail

And now you can see how that 3D texture I added earlier generates what I call 'random prompting'. I allow myself the freedom to work around the ridges and patterns in a completely intuitive way. Without premeditation, I just daub paint wherever it feels right!



14 Detail: random noodling

The painting feels mostly done by now, but there is always time for a little more 'noodling'. So, I have some more fun playing with the background textures, and continue to add bold brush strokes alongside finer details.

12 Painting the skin

For painting the texture on the zombie skin I use Pale Olive, Flesh Tint, Sap Green and Pale Lemon, with Van Dyk Brown and Titanium White for darks and lights. I apply dabs and strokes of colour onto the animal, working around the scarred and veined details.



15 Finishing

In the final painting, there is a balance between loose brushwork and finely rendered modelling. The reddish under-painting permeates the colours on top of it, holding everything together, while the 3D textures offer shifting patterns of shadows depending on the lighting conditions.

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Jeannie's Kitten © Boris Vallejo & Julie Bell 2013

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Oils

PAINT A ROCOCO INSPIRED FAERIE



Fantasy illustrator ANNIE STEGG is inspired by classical Rococo art to create a woodland faerie using traditional oil paints. Follow her process...

The 18th century Baroque Rococo painters have always been a big inspiration to me, and their work has been a large influence on my own method. The romantic atmosphere, the dreamlike palette, and lively brushwork all contribute to create a wonderful atmosphere of enchantment. This period was one of the first times in art history that painters sought to truly transport us to different worlds and fantastic places. This is something that I strive to recreate in my own paintings.

Though I have been painting all of my life, my professional career didn't take off until 2004 when I graduated with a bachelor's degree in art. I always try to push myself in my artwork, using both 2D and 3D mediums to create unique, whimsical characters inspired from folklore, mythology and nature. Art is just another way to express an emotion or ideal; a visual method of communication that depicts things that words cannot express and connects

LINK FOR FILES
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people through insight. Hopefully in this tutorial you'll gain an insight into how I aim to achieve this goal.

In this workshop I will discuss how to illustrate a scene in oil that has the classical, Rococo sensibility to it that I mentioned earlier. This is a fantastic way of painting that you can adapt to your workflow. You will be learning how to use an underpainting to achieve a lighting effect that captures form and volume. After establishing the underpainting I will be showing you how to use glazes to enhance the colours and create a jewel-like effect for your painting. Finally, I will show you how to apply details that bring your characters and their world to life.

I will be working in traditional oils for this painting, but the principles I will be showing here can be applied to other mediums as well. Art should not be



MATERIALS

PAINTS

Gamblin oil paints
Alizarin Crimson, Indian Yellow, Titanium White, Sap Green Hue, Phthalo Turquoise, Burnt Umber, Raw Umber, Burnt Sienna, Payne's Grey, Naphthol Scarlett

SURFACE

Ampersand Gessobord
Gessoed hardboard

BRUSHES

Isabey Isacryl Round #0/2, #0, #1, #2, #4, Flat #2, Bright #2, #4, Filbert #10

MEDIUMS

Walnut Alkyd Oil



defined by the medium used but by the message the artist is communicating. Don't be afraid to try oils out, even if it seems scary at first. Every time you push yourself and experiment, you improve and expand your own abilities.

Annie Stegg lives in America and has been painting since childhood. Her clients range from video game companies to fine art galleries to private collectors.
www.anniestegg.com

Turn over to see how Annie Stegg uses her influences...



ARTIST INSIGHT

TRANSFERRING A DRAWING

Print out a copy of the drawing sized to fit your panel. Apply a layer of pastel chalk to the back of the paper. Tape this down to your panel, and then trace the image with a 6H pencil. This will transfer a sharp, clean line down onto the surface of your painting board.



1 Creating the sketch

Before starting my painting, I create a sketch to better understand my image. I explore value and composition in the drawing so that I have a better understanding of the scene. Good foundation is essential to a successful image.



2 Transferring the drawing

Once the sketch is done, I transfer my drawing onto a gessoed panel. The panel was toned using Burnt Umber oil paint the night before. Starting a painting on a surface that has been tinted using mid tones enables the highlights and shadows to be applied harmoniously with your palette.



3 Beginning the underpainting

Using only Titanium White for the highlights and Burnt Umber for the shadows, I begin to paint the foundation of my image. This part of the process is devoted strictly towards achieving accurate value. Because of this, the contrast of tone is more significant than it will be in the final image. ✂



1 *Creating the sketch*



WorldMagics.net



BRUSH TIPS

LARGE BRUSH

When starting your underpainting, use a large brush to establish and block in the forms of the painting.

4 Lighting effect

I continue this process until all elements in my scene have been depicted. When working on this step I am most concerned with capturing the lighting effect. This stage of the painting acts as an important guide for subsequent layers.



5 Adding colour

To unify the tone of the image I mix a wash of Indian Yellow and Alizarin Red with Walnut Oil. By applying this over the painting using a large brush, a soft atmospheric effect can be achieved without losing the details of the underpainting. Highlights can be added with a finer brush.



ARTIST INSIGHT

OILING OUT

Sometimes after a layer has dried, colours can look dull and sunken in. Once the painting is completely dry, rub a thin layer of Walnut Alkyd Oil over the surface to reinvigorate the colours.

6 Increasing the saturation

I continue to add colour to the painting slowly using glazes. Between each colour step, I add another light application of Indian Yellow and Alizarin Red with Walnut Oil. This unifies the colours but it also tones down the illuminated areas in the image. After each layer the highlights are reapplied to build a soft glow.





7 Atmospheric colour effect

The setting of my painting is a woodland environment with lush, green foliage. In order to achieve this effect, I use a glaze of Sap Green Hue over the background. Not only does this help to establish the type of environment I am illustrating, it also separates the main figure from the background.

8 Enhancing the palette

I would like to convey a sense of ethereal mystery and magic with the lighting. By deepening the colours in the background, the newly added foliage is subdued. Phthalo Turquoise is a cool blueish green colour that helps me neutralise the warm tones in the scene. Adding cooler tones to the background causes it to recede into the distance.



9 Adding the details

Now that the values and colours have been established, I begin to detail the image. Closer attention is paid to each individual element. I apply separate colour washes to the different objects in the scene to help them stand apart from the background. The smaller details also begin to take shape.

ARTIST INSIGHT BRUSH CLEANING

To clean my brushes, I use Walnut Oil and then soap and water. You don't need solvents or special cleaners to remove oil from your paint brushes.



10 The final pass

The final touches are added in this last stage. I paint long tendrils of grass to help the composition and flow of the piece. I also paint dewdrops on the foliage to give the image a better sense of scale. Lastly, I add a final colour glaze to the image to unify colour and atmosphere.

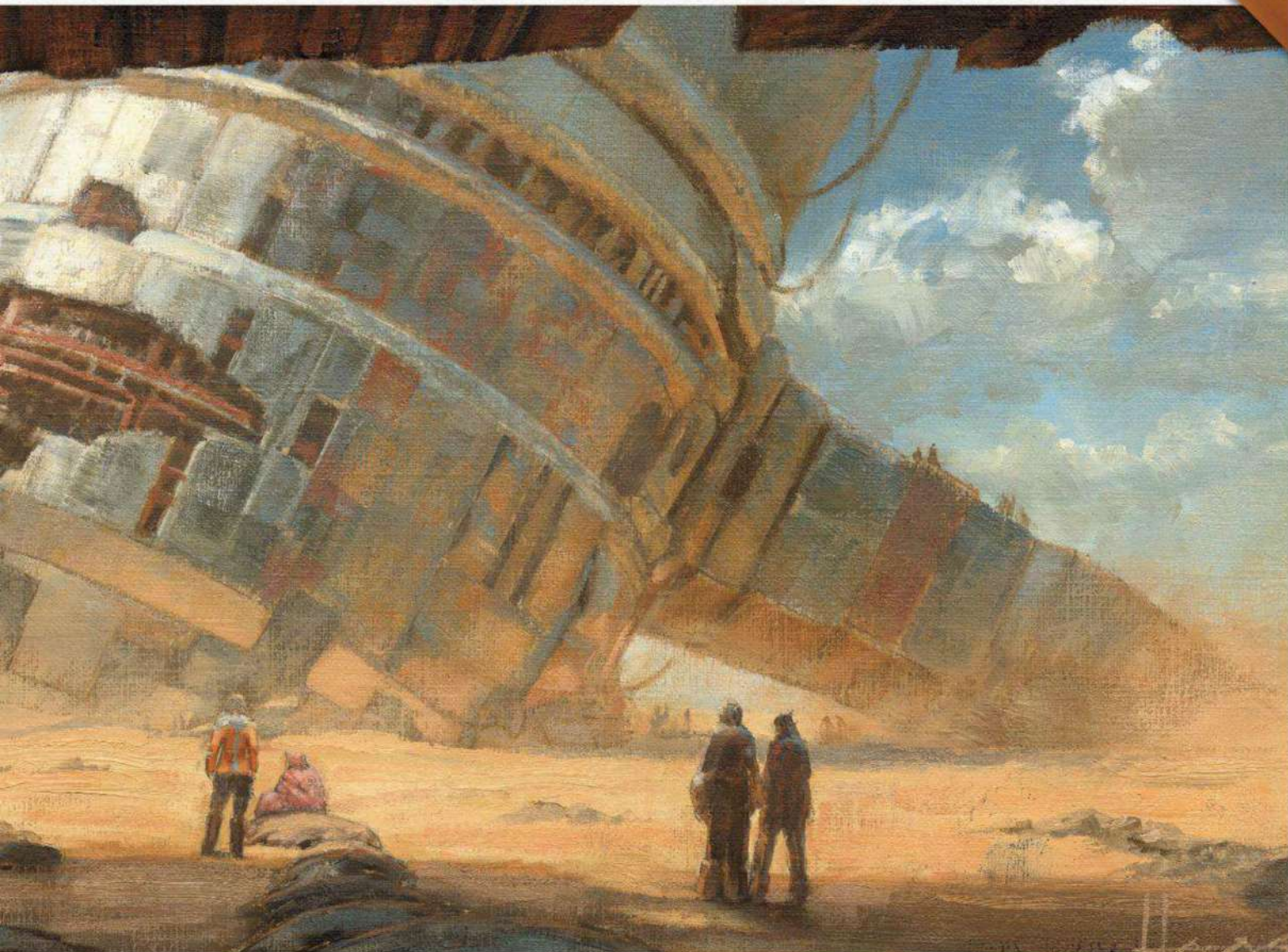


Oils

CONTROL LIGHT IN A SCI-FI LANDSCAPE



Let **WAYNE HAAG** guide you in painting a derelict spacecraft. Control your values, environment lighting and atmosphere for that epic sci-fi scale



This painting is a study of a derelict spacecraft that has been dumped in a desert landscape. It is based on a sketch I created for my ongoing Ankaris illustrated book project.

Painting on paper relieves me of the need to get it right every time. My first attempt at this scene fell on the floor, the second just wasn't right, and the third, which you see as the final painting here, won't be the last version either.

In this tutorial I demonstrate the clear separation of values, or tones, within a painting and show how I keep track of the secondary values within the main zones using my iPhone. I use the app, Hueless, but you can also use any digital camera that can display black and white on the



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screen. You may notice a small grey card in some of the images, which is a Kodak 50 per cent grey card I use to judge colour balance and exact middle grey.

In creating this painting I revisit concepts put forth by John Carlson in his

book, *Carlson's Guide to Landscape Painting*. Carlson introduced the idea of the Four Planes. From brightest to darkest, they are: Sky, Ground, Sloping Planes (mountains) and Uprights (Trees). Obviously, he wasn't thinking of painting

Turn over to see how Wayne paints an epic sci-fi landscape...



MATERIALS

PAINTS

Titanium White, Lemon Yellow, Cadmium Yellow Lemon, Yellow Ochre, Deep, Transparent Red Oxide, Burnt Sienna, Raw Umber, Cerulean Blue, Ivory Black

spacecraft wrecks when he wrote this, but his basic ideas still hold true for imaginative art. I thoroughly recommend this book to any artist wishing to paint environments and looking for further understanding of value range as it applies to outdoor phenomena. He also covers the Five Types of Light as painted: Light, Halftone, Shadow, Reflected Light and Accents (darkest darks and highlights).

The direct overhead, midday sun that I will paint in this tutorial will make it

easier to delineate those planes and create two obvious value zones, a foreground in shadow and a background in light. I'm looking for clear separation of those values and making sure all intermediate values within those zones are subservient to those main values.

Finally, with the addition of atmosphere and the right brushwork, we are able to communicate large scale objects in a natural daylight setting that looks believable.

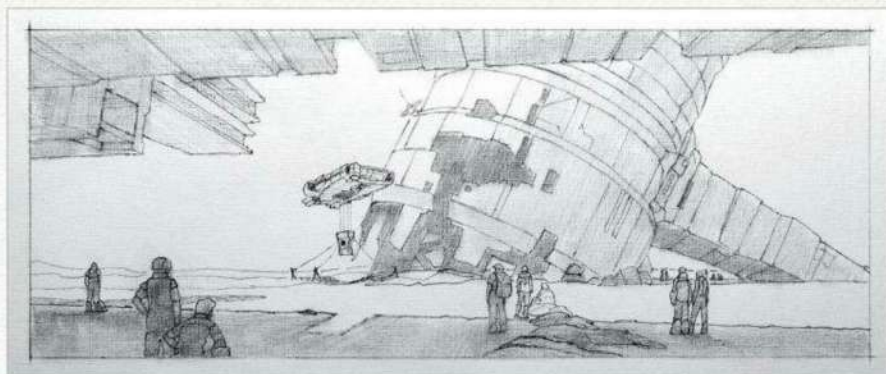
These studies on paper are a great opportunity to play around, adjust composition, experiment with mood, and to generally enjoy the creative process without spending a fortune on expensive canvases or needing a huge studio to paint in.

Wayne is a matte painter whose credits include, *The Fifth Element*, *The Lord of the Rings* and *The Wolverine*. His real passion is painting science fiction in oils. www.ankaris.com/blog

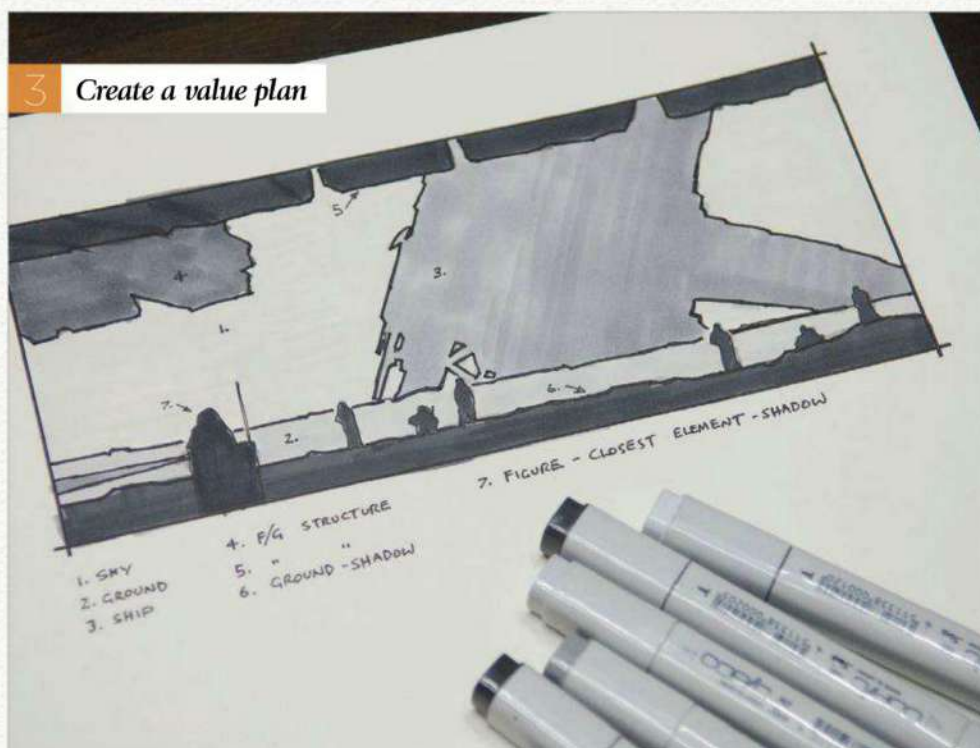
ARTIST INSIGHT

DON'T BE AFRAID

You don't need expensive canvases, paints or tools in a big studio to get started. Just get started!



3 Create a value plan



1 Prepare the drawing

My drawing is transferred onto Canson Oil Painting paper (A2 size, 290gsm). I seal it with a warm-toned acrylic Matt Medium. This is transferred at smaller sizes for thumbnails later.

2 Create a value plan

I will mock up a rough of the drawing and fill in the key value zones with different grey levels. I may do this digitally or use marker pens. This is a road map to keep my values on track.



3 Choose your palette

I lay out the colours I need ahead of painting. The only intense colour in my palette here is Cadmium Yellow Lemon, the rest are earth tones giving me a limited chroma range.



ARTIST INSIGHT

BUILD YOUR CONFIDENCE

Painting traditionally is a great way to develop confidence for digital painters who rely on the Undo button too much.

4 **Painting thumbnails**

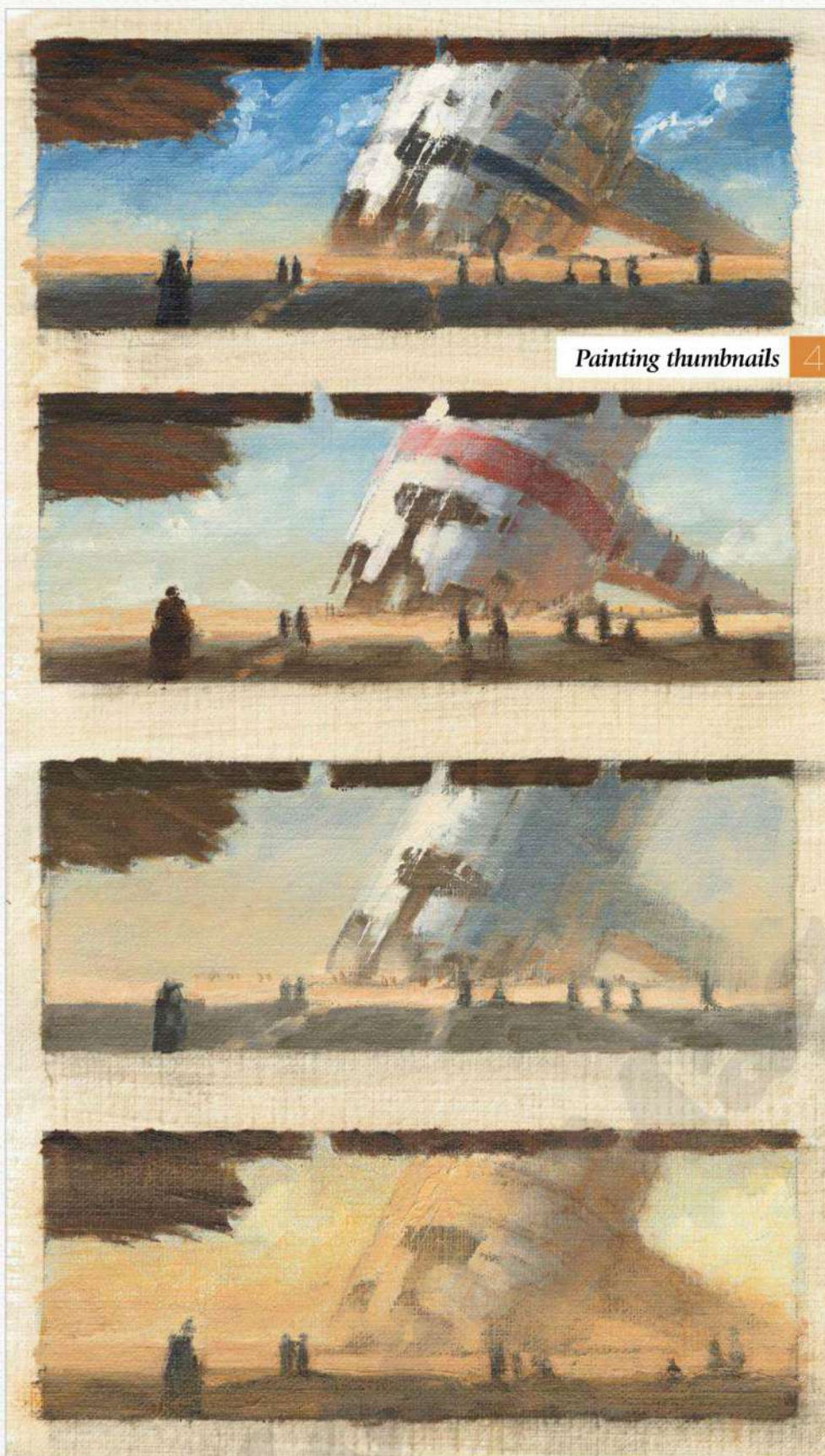
Painting thumbnails is a great way to warm up. Paint loose and experiment without concern for failure. I keep the light direction the same here yet vary the amount of atmosphere in the scene.

5 **Start painting**

I start with laying in the sky plane with a gradation down to the horizon. I don't worry about clouds at this stage, as long as the colour temperature shifts from cool at the top to warm at the bottom.

6 **Adding clouds**

Now I add the clouds. The bottom of the clouds will reflect the ground below and look warm. The sides of those forms will be slightly darker and cooler as they reflect the sky's light.



Painting thumbnails 4



7 Cloud highlights

Notice the value of my cloud light on the palette compared to tube white. It is slightly darker and warmer. Also notice there are only two values that describe the clouds but I've used three colours.



ARTIST INSIGHT GENERAL TIPS

1 Start another study using only one size brush, or limit your palette further.

2 Today's smart phones are great tools for image analysis. Always use them!

3 Imagination first, reference second.



8 Ground plane

The ground plane is next. I add some colour variety into these passages but keep the values close together. The sky affects the colour of ground surfaces in shadow so they will be cool compared to the ground in light.



9 Keep going

I continue with blocking in other areas, keeping note of the relative values and the colour temperature of the areas I'm working on. The upper overhang for example is reflecting a lot of warm light from the ground.



10 Watch your edges

The junction between two shapes of similar value should be softened. High contrast edges are very clearly defined whereas values close together can blend. This isn't a discrete step, but something to be worked on from the beginning of the painting and continued through the workflow.



11 Adding in intermediate values

Remember all intermediate values within zones must be subservient to the main values. Shadows within a light area will look wrong if painted too dark. Highlights, or reflected light which is painted too light within shadows, will also look wrong.

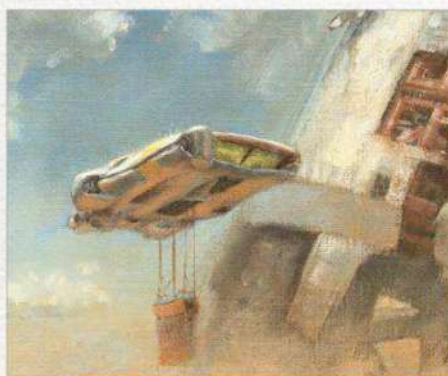
12 Check values with your smart phone or camera

Looking at the painting in black and white eliminates any colour distraction and allows me to judge relative values much better. I use this tool to gauge values at any stage of the painting process including the values of my colour mixtures.



BRUSH TIPS VARY YOUR BRUSHES

Don't use the same brush for light and dark colours. Also, try both stiff and soft bristled brushes for stroke variety.



13 Adding final details

This can be the fun part. I have to be careful however to only add those details in places that help communicate my idea. Anything more is a distraction and not needed. Too many details can kill the sense of scale.

14 Final painting

The final overall and local colour adjustment can be made through glazing techniques using a glazing medium and transparent pigments. This can also be achieved quite easily in Photoshop. However, for this painting I choose to glaze the sky slightly warmer.



Oils

PAIN IN A LOOSE SUGGESTIVE STYLE



Find happy accidents in your painting and paint with suggestion.
ERIC VELHAGEN reveals his process

W e artists are on a quest, a search to be unique and heard, visually. In this workshop you'll see how I try to achieve this, by working around and within my standard process and letting mistakes happen.

This assignment started with two nice things happening. First to be asked by ImagineFX to share my thoughts and techniques, and second, that Ian provided the idea: 'a male fantasy character, possibly on horseback'. I countered this with, 'a female, elven-like archer on horseback' along with a thumbnail.

I always begin with references, which is very important for all artists. We simply need it. If possible, shooting your own reference material is the best. For this painting I'm using my own photos of fitness model, Genieve Sanchez. These are old, from a past project, but work perfectly here and it proves you should never throw anything away as you never know when it will be useful.

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After all the reference is gathered, I begin developing the image. I spend several days sketching and drawing the horse and girl, trying to make their movements believable. But more importantly, I ask: "What can I say differently?" Very rarely can this be answered... but why not at least try?

Next I always tackle the line drawing. This serves as a mechanical-like drawing, establishing anatomical accuracy. A mirror (reversing the image) always helps reveal problems. Once done, I begin adding the tones. I like this stage of the process. It helps to confirm that my line drawing is accurate (by converting it to a mass and value drawing) and acts like a natural stepping-stone towards the painting process.

I decide upon Claessens universal-primed linen on which I add another coat



MATERIALS

PAINTS

Old Holland, supplemented with Gamblin, Williamsburg, Holbein, Mussini, Blockx, Vasari and Malmier

MEDIUM

Claessens universal primed linen
Liquitex Gesso

of primer using Liquitex Gesso. I like this gesso for its chalkiness. I prefer linen for its irregular weave and its longevity.

I photocopy the line drawing to the desired size. I apply pastel pencil (Sanguine) to the reverse side of the photocopy. The reason for a pastel transfer is to begin applying a hint of colour, not graphite or charcoal.

I paint suggestions. I experiment and let the paint work its magic, which can be frustrating and liberating all at once. I use tools universal to all artists: brushes (just about every make and model), rags, fingers/palm, palette knives, sponges, the list goes on. For me, this keeps the painting process fun with unexpected results. I rarely throw a brush away. I find the less control I have, the better the results will be.

Eric was recently nominated for a Chesley Award and, with over 30 years of painting experience, Eric is excited to be a part of the Fantasy genre and sees himself as a visual explorer striving to find beauty and wonder with each painting.
www.ericvelhagen.carbonmade.com

Turn over to see how Eric paints with suggestion...



3 Tonal drawing



1 Create a thumbnail

Once I get a thumbnail I like, I play around with the angle of the subject. Instead of a rider and horse coming towards the viewer, I try a three-quarter view and profile. I try adding elements such as a dragon in the background, leaping over a slain troll, but in the end, I go with the tried and tested KISS approach (Keep It Simple Stupid).



2 Line drawings

Since I'm not working directly from a photograph but I want to have an anatomically accurate drawing, I spend several days drawing and redrawing the horse and rider. It is very important to get this stage correct.

3 Tonal drawing

This stage is where the art appears. Not only does it help me to see mass rather than line, but also gives me the beginning thoughts of how I will apply the paint. I like to step away from a painting and then look at it with 'fresh eyes'. This helps me to see problems. I feel the girl is too rigid and by arching the back of the heroine I can fix this problem.



4 Sketch transfer

I photocopy the line drawing to the desired size. On the reverse I apply a Sanguine-coloured pastel pencil and blend with a stump. This keeps the excess pastel from getting on the canvas. I tape the transfer to the canvas, and using a hard-lead pencil I transfer as little of the image as possible, so the lines aren't restricting.



ARTIST INSIGHT

MAKE YOUR OWN MIXING PALETTE

I like to use old dinner plates for my palette, one reason being that I sometimes thin the oil (with turpenoid) to an almost watercolour-like consistency and the lip on the plate keeps the paint confined.



5 *Brushstrokes and paint*

Because each painting is unique and has its own needs and requirements, I approach every painting a little differently. But more importantly, I ask: "How might I apply the paint differently?" Not being so flamboyant that it is stupid, just different. Oils are great to play with.

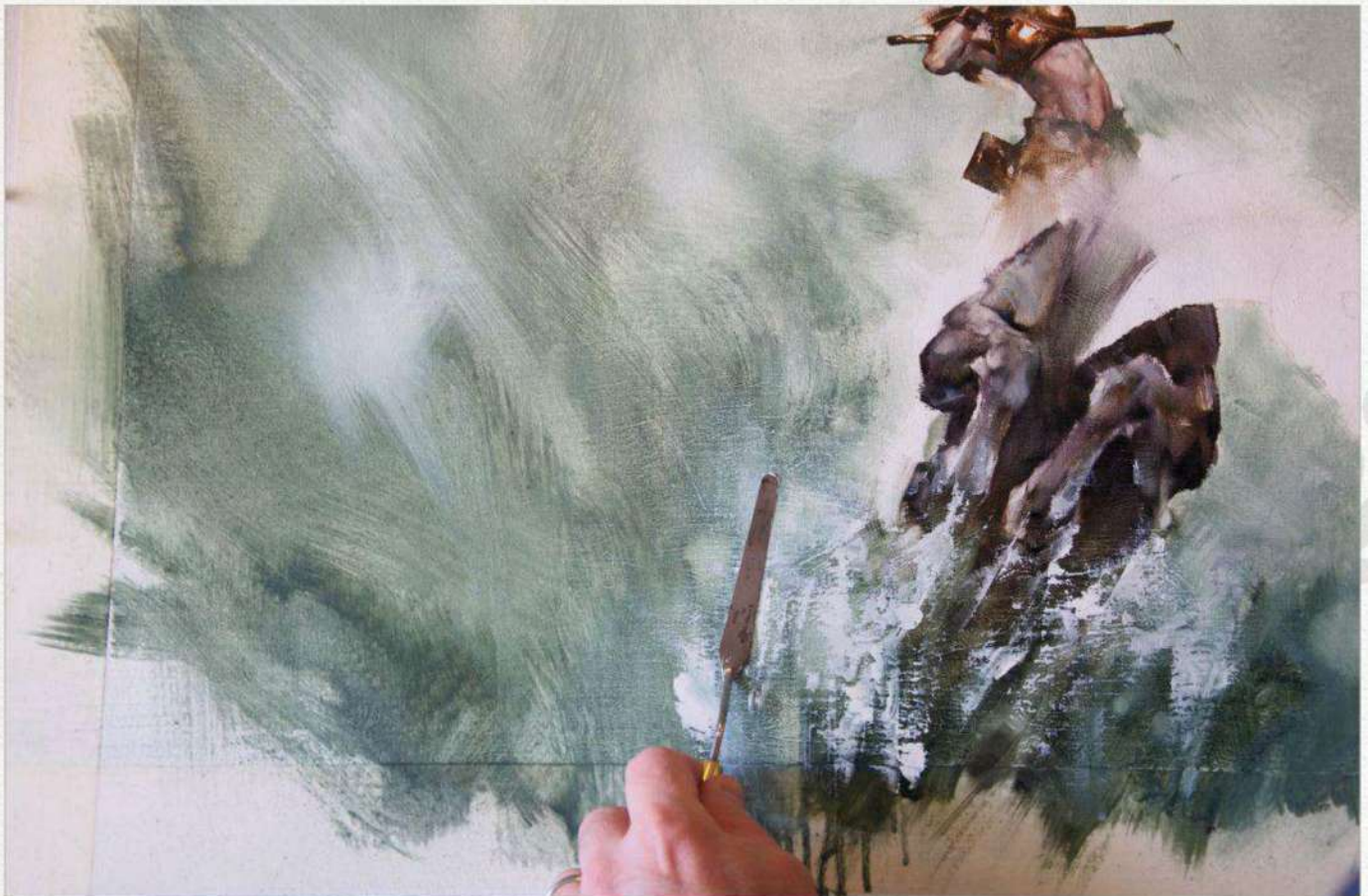
6 *Paint the background*

I paint background to foreground, always keeping in mind: colour, value (very important), focal point, integration (colour and technique), mood and action (what the subject is doing and how my paint application re-enforces that action), and lastly, a sense of mystery.



7 *Paint the figure*

A few years ago I had the opportunity to have a photo shoot with a published fitness model, Genieve Sanchez. With a theme of a fantasy heroine, Genieve used swords, knives, a bow and arrow, a spear, and wore a helm and shield. As it turned out, those pictures and this assignment worked out great together.



8 *Unify the painting*

I use a palette knife to get a happy marriage between the background and the action in the foreground. Again, I'm working with the paint and not against it to blend and unify the elements of the painting. ✨

BRUSH TIPS

ANY AND ALL BRUSHES

I use all kinds of brushes as they all lend themselves to subtle, different effects. Old, well-used brushes have unique qualities.

Leg work 10





9 Palette knife work

Painting suggestions is very freeing. The whole process is fun (or very frustrating when it doesn't work). I want the paint to have those 'happy accidents', to let the paint do what it wants and tell me what it needs.

10 Leg work

With the direction and mood established I take some time at the end of the day to work on large areas of the painting, such as the background, the figure, the horse's legs and the splashes of water.



11 Adding detail

I rest my hand on a maul stick, in this case the cardboard inner tube from a roll of linen, in order to get the stillness and accuracy needed to paint in the horse's mane.

12 Detail the bow

Because I don't want to draw any line on the painting, a stencil comes in handy. This is what the paint looks like immediately after I use the stencil. I blend the painted bow into the background and the arm of the girl. I also add the arrow and string. All of the elements are now painted. What remains are the finishing touches to pull it all together...



13 Final tweaks

I look at how all of the elements play against one another, and any problems are solved by blending, checking values and adjusting edges. For example, the white water works better against a darker background, so I darken the lower two corners with a light glaze before I paint the water. Parts of the water I apply by flicking a loaded fan brush.



Acrylics

Oils

PAINT FROM YOUR OWN REFERENCE



Learn to use references as **SOUTCHAY SOUNDPRADITH** guides you from a sketch through to a final painting, including the maquette process in-between

There is something very satisfying about picking up a pencil, and a brush, mixing paint, and channelling an energy through you, watching it manifest into a piece of art. It's a deep, intense process. The best lines or brush strokes are the ones that happen spontaneously as if all thought behind the action is nonexistent. Whether we're conscious of it or not, finding that peace, that effortlessness, is something we all search for, not just as artists but as human beings living our lives.

As a child I was a curious explorer as most children are. I wondered how things functioned and spent a lot of time making all kinds of stuff. Today I'm still interested in what causes things to tick, in the gears that drive objects, and what causes individuals to react. Our connections to each other, and to the Universe, are amazing to experience. Painting is



MATERIALS

PAINTS

Liquitex Acrylic paints,
Grumbacher and
Winsor & Newton oils
Mars Black
Cobalt Violet
Permanent Blue
Permanent Green Light
Burnt Umber
Burnt Sienna
Yellow Ochre
Thalo Red Rose
Cadmium - Barium Red
Light Cadmium Yellow
Titanium White

BRUSHES

Winsor & Newton
Artist Loft brushes



one of several pathways I use to express my thoughts and feelings into something tangible that hopefully touches the hearts of others as it moves through time.

I approached painting a giant bird creature by immediately sketching ideas until reaching something I felt could

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work. I also began creating a story in my mind from the scene to take me deeper into the world of the characters and my thoughts started blooming. Everything I do comes from years of experimentation and a lifetime of experiences. I've learned a great deal from other artists in the field along the way and continue to learn every day. Join me on this journey as I show you one path to creating a traditional painting, taking you through my thoughts and methods. Like me, I hope you can learn from the process.

Soutchay Soundpradith studied Illustration at the Columbus College of Art and Design and his work is in the hands of private collectors and shown in galleries.
www.soutchay.com

Turn over to see how Soutchay makes his own model references...





1 Simplify the idea

I begin with several small, rough thumbnails on inexpensive printing paper. Upon reaching something interesting, I slightly refine it, not getting lost in details. Think in terms of shapes and angles – simplify! I usually keep this part in my mind but here is a rough with marker, a different perspective on the flow of energy.



2 Surface preparation

I score both sides of thin masonite with a utility knife and ruler. Then I break off the excess, sand the surface, roughen the edges and clean it with a damp cloth. I mix acrylic gesso with water to a melted ice cream consistency and apply three or more even layers with a foam brush. After drying, I sand it smooth, clean it with a damp cloth, and it's ready to go!



3 Reference recon

I'm on a mission to collect reference images from the internet. I begin photographing a model and any available props with lighting in mind. I take it all into Photoshop for adjustments and print everything. With a printed blown up image of the original idea as a guide I begin drawing straight on the board. I start with light and loose lines, fixing and refining along the way.



4 Before maquettes

At this point I prepare for the maquette process. The female figure is slightly more established due to my reference. But it's difficult finding a giant, bird-like beast to pose for me so I start breathing life into the creature and the rest of the scene by pushing a little polymer clay around.

5 Using a maquette

Using clay and any materials I can, I achieve the desired look. Bake the maquettes at 275 degrees. I paint them with acrylic if necessary, photograph, adjust in Photoshop and print. This process removes a lot of guesswork by allowing you to see an object's relationship with light.

ARTIST INSIGHT

ONLY BUILD ONE MAQUETTE

Build one maquette for multiple objects in your painting if they look similar but are in different

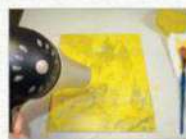
positions. By not baking the clay, it remains flexible. Move it around for photographing.





6 Final drawing

I focus on the drawing, referring to all my references, and fix any mistakes. With a few adjustments to improve the composition, the drawing is complete. Forms are established to guide my brush. Seal the drawing with a couple of coats of workable fixative spray. After drying it's time for the painting process.

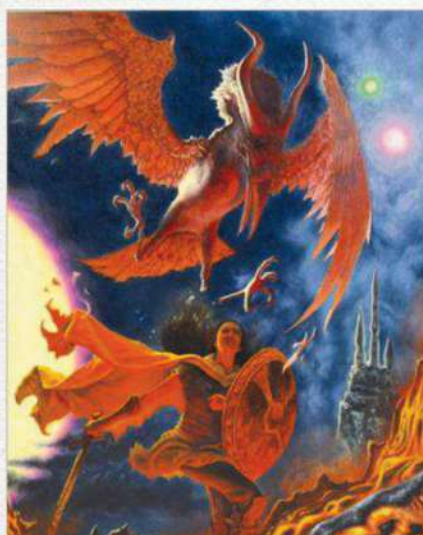


7 Using acrylic

Apply thin washes of yellow, then brown, to the entire surface. Speed up the drying time with a blow dryer between coats. Determine the darkest area of the piece to use as a reference point for values. Working the sky helps me focus on the figures. The forms are established more using browns and a scumbling and wet on wet technique.

8 Colour stage

Still in the acrylic process I develop the colour. Instead of creating colour studies which is very useful, I like to experiment and see it form. Now in the infamous ugly stage the painting screams at me to throw on some oil paint.



9 Oil painting

Using a mixing medium consisting of turpenoid, linseed oil and liquin, I begin the oil phase. I return to the sky blending thin layers with a soft brush allowing some of the acrylic to show beneath. I add some clouds to break up space and for depth. I apply thin layers of colour to the characters and begin building the value structure.

10 Finishing touches

I continue to build value and colour, paying close attention to their subtle shifts. I then concentrate on one area, letting it dry for a day as I work on another element of the painting. I push certain elements back, pull some forward and focus on highlights. Sometimes I blend tiny areas with a little piece of wound up paper towel. After drying time I apply thin glazes to push and pull areas again and finish it off. I hope you enjoyed this creative experience, and go paint!

ARTIST INSIGHT

USING FOIL FOR MAQUETTES

Use foil as support and add thin layers of clay around this base model. Foil weighs less than

clay and it saves your expensive clay for other, more appropriate, projects in the future.





Copic Marker

CREATE FANTASY YOU CAN BELIEVE IN



Dragons are a fantasy icon, but here **TERRYL WHITLATCH** shows how to base them in reality using the Sumatran rhino as her reference

Dragons are perhaps our most iconic and transglobal imaginary creatures. They are common to nearly every human culture, both past, present, and most likely on into the future. While we can broadly divide dragons into two types, the 'Western' and the 'Asian' forms (where the latter is more serpentine than the former), these traditions have nevertheless influenced one another over the millennia. From this, I grabbed my first spark of inspiration for my dragon illustration.

Both the Asian and Western Dragons are ultimately associated with water, as water serpents, rather than the bat-winged dinosaurs we see so commonly in today's popular media. Indeed, the very word dragon comes from the Greek word *drakon*, meaning 'serpent, giant seafish'.

This got me thinking. In many instances, general terms have long been used, particularly in ancient texts and bestiaries, for many different genres of animals that have superficially

similar phenotypes. For example, the term 'great fish' was used to denote very large aquatic, bilaterally finned vertebrates from mammalian whales to piscine sharks. Even the term 'worm' used to mean large snake, or dragon. Which takes us back to dragons again.

So, I'm thinking about a vertebrate animal that lives in the water – the ocean would be more dramatic in setting – and that this animal doesn't necessarily need to be reptilian (any more than a 'great fish' needs to be a literal piscine fish). At the same time, I want it to be a creature we can recognise as having dragonish proportions and lifestyle.

I love drawing horses, and thus also their distant relatives the rhinoceroses. Rhinos have been on my mind lately, due to the recent extinction in the wild of one of the subspecies of Black Rhino. Which got me to the next thought: what if there was a rare species of rhino that was particularly adapted to a marine lifestyle and predatory diet? After all, whales and dolphins are actually cladistically related to cloven-hoofed ungulates such as sheep

and goats. Why not a creature related to the odd-toed ungulates (horses and rhinos) this time around?

So, I went to the source. Rhinoceroses are wonderful animals to draw. But instead of the better-known white or black rhinos, I focused in on the bizarre Sumatran rhino – the smallest of the rhinos, and the hairiest, which looks like it stepped right out of the Cenozoic era. I've included some of my sketches here. As there aren't any Sumatrans in my local zoo, I looked at various photo references and videos from the Cincinnati Zoo.

I find it important to base my creatures on actual animals. Somehow, the personality trickles through, along with behaviour and anatomy, and gives my imagination a jumpstart. It also, helps me to avoid the creature rut, where either your designs start to become redundant, or look like everybody else's.

Terryl is a leading scientific illustrator with a background in zoology, and is best known for her creature designs for the Star Wars Episode 1.
www.talesofamalthaea.com



MATERIALS

PENS & PENCILS

Copic Sketch Markers
Pentel P205
mechanical pencil
0.5mm HB leads

PAPER

Canson Tracing paper
14 X 17 25lb weight
8 1/2 X 11 Blenfang
"Take Me Along"
Sketchbook for drawing
zoo animals



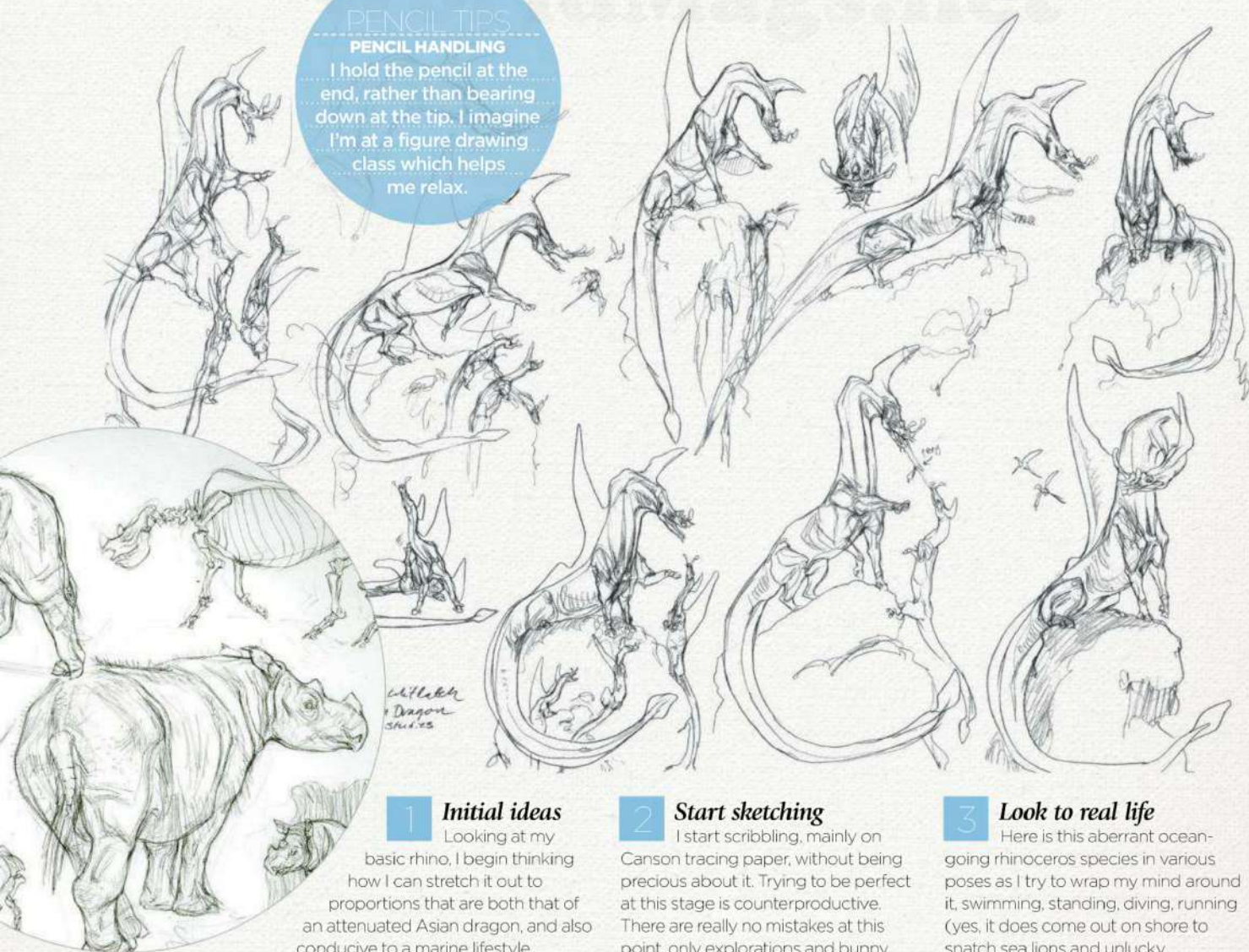
Turn over to see how Terryl creates fantasy art based in reality...



PENCIL TIPS

PENCIL HANDLING

I hold the pencil at the end, rather than bearing down at the tip. I imagine I'm at a figure drawing class which helps me relax.



1 Initial ideas

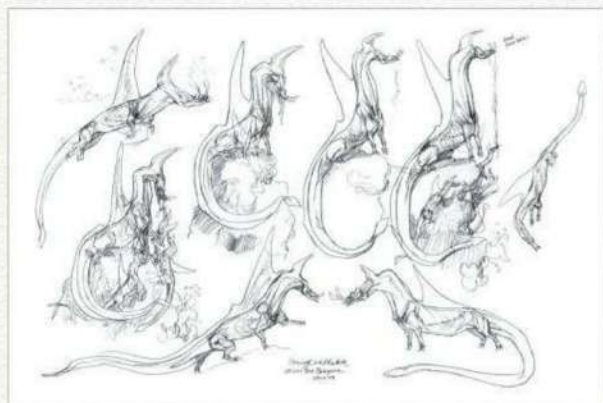
Looking at my basic rhino, I begin thinking how I can stretch it out to proportions that are both that of an attenuated Asian dragon, and also conducive to a marine lifestyle.

2 Start sketching

I start scribbling, mainly on Canson tracing paper, without being precious about it. Trying to be perfect at this stage is counterproductive. There are really no mistakes at this point, only explorations and bunny trails, until you find a design that works and is exciting to you.

3 Look to real life

Here is this aberrant ocean-going rhinoceros species in various poses as I try to wrap my mind around it, swimming, standing, diving, running (yes, it does come out on shore to snatch sea lions and unlucky beachcombers – a very adaptable animal it is), scratching, and so on.



4 Setting the scene

I start to play around with roughs of the ultimate illustration itself. I have a basic composition in mind, and do a number of variations of it – the mother Sea Dragon perched atop a large rock (as you'd find along the Oregon Coast) either feeding or presiding over her quarrelsome young.

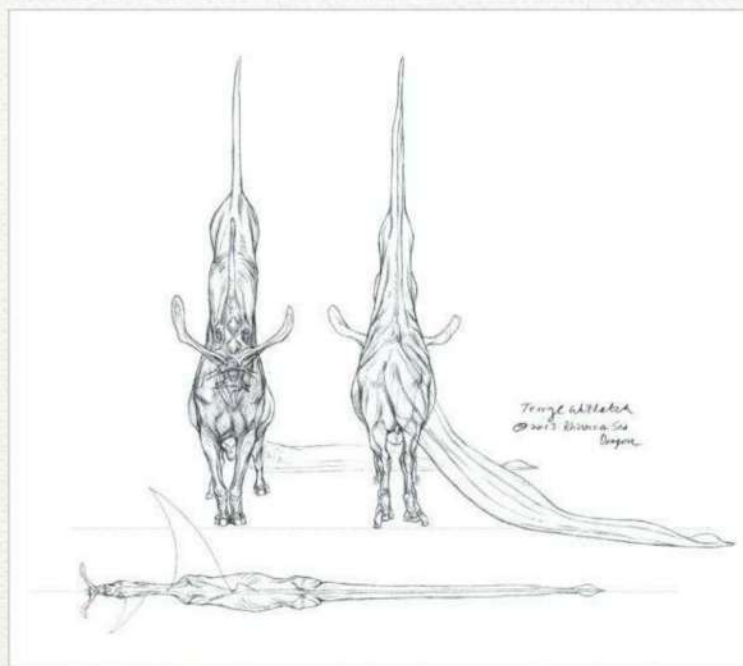
5 Drawing the head

I focus on the long, concave profile of the rhino skull, and stretch it out. I push the cheek muscles towards the back limit of the mandible, giving it a wider, more toothsome gape and consequently longer lips at the corners of the mouth – very dragonish indeed.

6 Remember your references

This reminded me of ribbon eels, and in turn of Asian dragons, with the leaf-like extensions on their nostrils (these detect vibrations in the water). This is very appropriate for the Sea Dragon, as well as giving it an interesting facial focus point, common to so many animals.





7 Echo the design

Male orcas have very long, triangular dorsal fins that project high upwards in wild individuals. I incorporated this feature for both males and female sea dragons, exaggerating the size, both on the back of the neck/shoulders, as well as on the back of the skull/poll of the neck. In a way, these fins echo the smaller facial horns. I'm looking for spectacle, design rhythm, and functionality for this creature.

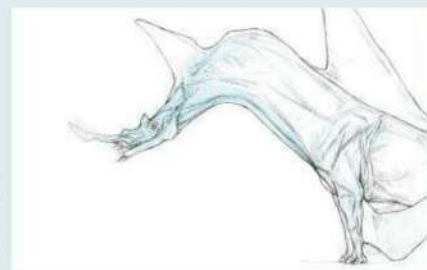
8 Give the design context

Nature is very efficient in design, and does not add extra toots and whistles if they aren't conducive to survival in the wild. But, when spectacle is called for in survival, nature goes all out, over the top. All one needs do is to think of a peacock, a Picasso fish, or a Grevy's Zebra. So it is with the Sea Dragon. Since this animal is a very long, large ocean-going mammal with a total nose to tail length of 35-feet, those large dorsal fins help to stabilise it as it swims in the cold coastal waters and riptides, as well as making it very attractive to others of its kind. The taller the dorsal fins, the healthier the individual.

COLOURING THE SEA DRAGON

1 ESTABLISHING THE COLOUR

I establish the body under colour using Ocean mist, starting to add Pale Celestine to the head area.



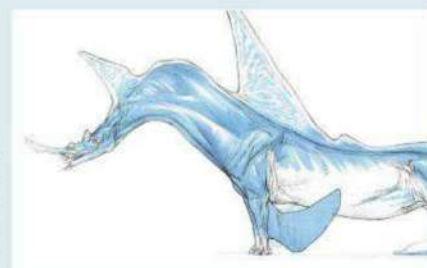
2 LAYING IN PATTERNS

I continue to model with Pale Celestine, even laying in the lacy patterns on the fins, and belly stripes.



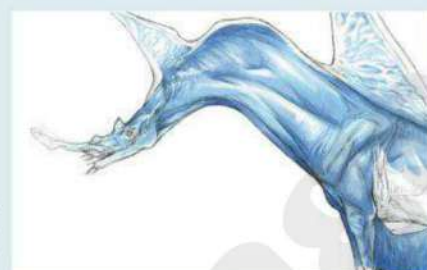
3 PRIMARY COLOURS

Now I add the major blue colour of Pale Grayish Blue followed by Light Crockery Blue in the deeper modelled areas.



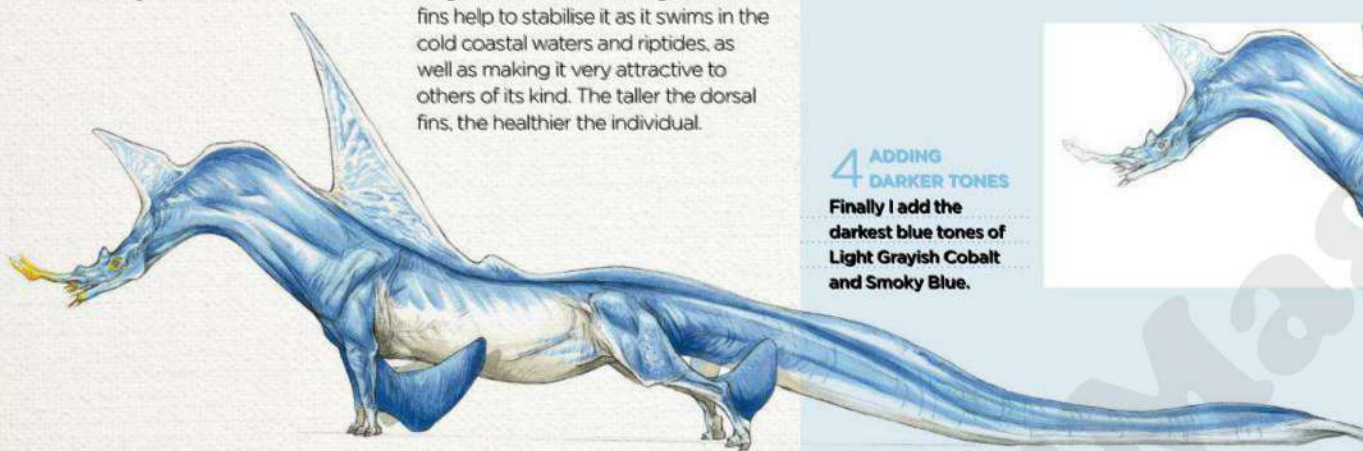
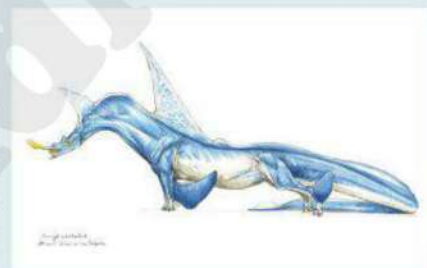
4 ADDING DARKER TONES

Finally I add the darkest blue tones of Light Grayish Cobalt and Smoky Blue.



5 FINISHING WITH DETAILS

With the addition of yellows and greens to the face, and warm greys to the undersides and hooves, the illustration is complete.



9 Design with purpose

The Sea Dragon has a long, lithe body, that is insulated by blubber, smooth skin (it is a mammal), and four very short but powerful legs, which enable it to emerge on land or ice floes and sprint after terrestrial prey. Like all rhinos, it has three-hoofed toes on each foot, and a central pad and toe pads that give it traction no matter what the terrain. The fins that grow off the back of the legs enable it to navigate in the water, while also acting as hydrofoils.



Terrell Whitlatch
© 2013 Rhinocera Sea Dragon

10 How does it move?

Since real rhinos can swing their tails side to side as well as raise them up and down, the rhinocera Sea Dragon can swim by both lateral and up and down motions of its long, long tail. The animal looks like lightening as it cuts swiftly through the water.

11 Unify the design

The neck of an actual rhino is long and arched, and I've exaggerated this even more so in the Sea Dragon. The curved, thick length allows it to snatch prey quite a distance from its body, and adds to the streamlined contours of its surface anatomy.

12 Think teeth

Like many whales and dolphins, the teeth are pretty uniform and pointed, as befits a primarily fishy diet – snatch and swallow! Basically, they swim fast, gallop well, and will eat anything, so watch out.

ARTIST INSIGHT

CONSIDER REAL LIFE

Both form-fitting function plus aesthetic appeal is necessary for life and ultimate survival. I think about this often when I am designing, in particular for film – eye candy plus believability.



17 Take stock

With my research, references and colour sketches done I return to my squiggles and do a few more of the Mother and nestlings for good measure, and then sit back and take an assessment. There are elements of things I like spread over many of the drawings, and from there, I choose what I like the best, and create the final drawing, which is an episode out of the life of my new dragon family.

13 Start rendering

My research and planning done, I can start rendering. I opt to use Copic markers for this image. Working from light to dark as in watercolour, I begin with Ocean Mist to establish the underpainting and patterns, and then start to layer over with Pale Celestine, in a similar way to working with digital light opacity layers or thin glazes in acrylics (my favourite medium) or oils.

14 Exploring colour

Next, I follow with various related blues – Pale Grayish Blue, Light Crockery Blue, Light Grayish Cobalt – and finally, just a few sparing touches of Smoky Blue in the deepest shadow areas.

Sea Dragon

BG70 Ocean Mist

B0000 Pale Celestine

B91 Pale Grayish Blue

B93 Light Crockery Blue

B95 Light Grayish Cobalt

B45 Smoky Blue

R00 Pinkish White

R21 Sardonyx

BG11 Moon White

BG23 Coral Sea

YR30 MACADAMIA NUT

Y11 Pale Yellow

Y21 Buttercup yellow

19 Napoli yellow



15 Adding highlights

I am mindful of how important the highlights are on this smooth-skinned animal, and that actually, most of the lightest areas are untouched bits of that initial Ocean Mist tone, not white. It was really fun painting in freehand the lacy stripes and marks on the fins, which consist again, of the blues listed in the previous step.



16 The face

Focusing on the face, I lay down, in sequence, Macadamia Nut, Pale Yellow, Buttercup Yellow, and a final punch of Napoli Yellow on the nostril flaps. Leaving a bit of white for highlight, I paint the eyes with Moon White (a light bluish-green), followed by a vibrant Coral Sea green. I shade the belly using warm grey tones.

18 Think about composition

Compositionally, the curving tails of the mother and pup, plus the whirling birds, keep the eye from wandering and bring it back to the centre of action which is the tug of war.

19 Think about context

It is a simple story, but a story nonetheless, which puts all the hard work that went before it into context. And isn't that the point of concept art? To tell stories. Professionally, it is very important to be able to depict such an interactive relationship between characters in context of the setting, and hence vital to any portfolio for character/creature conceptual art. Remember, your creatures must also be players in a drama, as opposed to only specimens in a field guide.



Think about composition

20 Final impressions

So, here we have another take on a Sea Dragon – a mammalian version of an Asian Dragon rather than the traditional reptilian serpent. I've had a lot of fun doing it. It's not a perfect illustration. There are little areas in the wave spray that seem a bit squared off to me, that I wish I'd seen before the deadline, but, ah well, that's easily correctable. Such is art – within it, there is the ever expanding opportunity to improve, and the joy of being able to see where you can do this. ▀

ARTIST INSIGHT MIX YOUR INFLUENCES

In designing my Sea Dragon, I also thought of other marine animals, in particular ribbon eels and male orcas/killer whales.



Oils

GIVE YOUR LANDSCAPE A STORY



Create landscapes that take the viewer on a journey. **MARK POOLE** uses colour, composition, and subject matter to craft a story

Storytellers: that's what artists really are. Whether it's art, music, movies or computer games, people enjoy a story they can connect with. Love or hate the art it still has an effect on you. Hopefully, in this tutorial, I can engage you on some level about creating a story with your art or illustration.

I choose an alien landscape as my project's subject matter. Instantly my mind is flooded with everything from classic movies, top-rated computer games, or the myriads of books I have read since childhood. Is the landscape some remote desert world with a big green lizard guy chasing some humanoid with a flint knife? Or could it be a remote planet where bugs are building up a new hive ship? The possibilities are endless.

Seeing through my own set of filters, I envision something humanoid, and slightly familiar, but full of mystery. I love ancient statues. They tell a lot about the society or culture that built them. Sometimes we have no clue as to how or

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why past civilizations constructed them; maybe it was to mark something special, or for a calendar. Maybe they built them just because they could! Which brings me to my piece. Why are those statues there? Who built them? Are those shooting stars or spaceships landing? Why do the statues heads float? How do the statues' heads float? If I think long enough a story will develop and help me solve the mystery, or at least accept it for what it is.

Colour choice implies a lot about feeling and mood. For this piece I choose a predominately blue or cool palette. Peaceful and serene are some of the attributes given to blue. So is royalty, and the cold of heart. Sometimes we just go with a colour scheme because we are comfortable with the palette, or our favourite artist uses certain colours, or even because we 'feel' a certain way when



MATERIALS

PAINTS

Old Holland paints,
Prussian Blue acrylic
paint, Cobalt Blue,
Cadmium Orange,
Magenta, Burnt Umber,
Cadmium Yellow Light,
Yellow Ochre, Kings
Blue Light, Violet,
White, Paynes Grey

MEDIUM

Arches Hot Pressed
Watercolour
90 pound paper,
Lightly sanded
masonite panel
Matte Medium Gesso

TOOLS

Iwata airbrush, 2-inch
and w 3/4-inch brushes

using them. Colour arrangement and composition are like music notes and an arrangement for a song.

Finally I would like to mention the concept of 'feel'. Let me go back to music. I have played bass guitar for almost 35 years. I knew some theory and primarily listened to rock music and that's what I liked to play. About 13 years ago, I felt I could do with some jazz lessons. What started as me wanting to learn some riffs, became me learning how to express myself regardless of what style or theory. I realised that theory was good, but what sets great musicians apart is 'feel'. What I am trying to say is, in my art there are times when I choose to add something, or change a colour based on 'feel'. Sure there is theory rumbling around somewhere, but feel is what I bring to the table. Learn theory. Practise theory. Develop feel.

Mark Poole is an illustrator for Magic: The Gathering, Warcraft SOE and Dungeons & Dragons. He graduated from the University of South Carolina with a Bachelor of Arts (Fine Arts and Design).
www.markpoole.net

Turn over to see how Mark creates art that tells a story...



MP

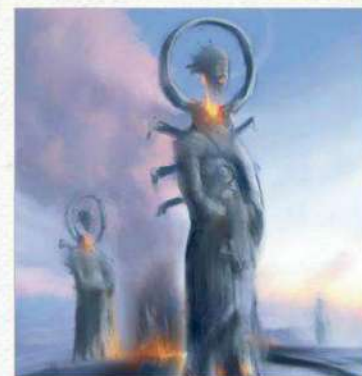


ARTIST INSIGHT ASPECT OF PAINTING

As I paint, I am constantly standing up and backing away to look at the image. I squint my eyes to see the overall shape and form. I will hold up the painting to a mirror too, doing this can show problems in the form, perspective and light orientation.

1 Visualisation and thumbnails

The fun begins as my mind randomly explores shapes and arrangements. There is no right or wrong at this stage. With the pen I start drawing lines breaking up space or solid masses of shapes. All thumbnails could potentially be explored, but usually there are one or two that stand out.



2 Quick colour thumbnail guide

Depending on the project, and art director, this stage can vary. For this project I take the thumbnail drawing and add colour to it using the computer. I choose to use the computer for this stage for its speed in creating colour combos, as I get a feel for where the piece needs to go. I can then print out a small reference for my colour roadmap.



3 Drawing on the board

Settling on the size of the art, I begin preparing for the drawing stage. I am using Arches Hot Pressed Watercolour 90 pound paper. The pencils I am using for this project are a soft .05 mechanical pencil for the overall shape, and Prismacolor pencils for the form and further details. I use a medium grey, dark grey and black. I lightly draw the rough form onto the paper, then I fix it with a workable fixative. Once dry, I begin detailing and rendering the forms. The paper is then mounted to a lightly sanded masonite panel using Matte Medium Gesso.



4 Underpainting

For this painting I use Prussian Blue acrylic paint mixed with a generous amount of water. I apply this to the whole board and allow it to dry. I hook up my Iwata airbrush and paint the sky in very quickly with blue transparent paint. I do not always do this step, but I like to on paintings with sky. This process tends to give me a creamy smooth background upon which to embark.





5 Preparing for oil paint

Once the underpainting has dried, I apply three coats of Matte Gesso with a very smooth 2-inch brush. I do not sand the Gesso because I like the texture the brush leaves for me. This step takes a few hours to dry completely.

6 Palette

This painting is mainly in the cool spectrum, so I am primarily using a complementary colour choice of blue and orange. I mainly use Old Holland paints. The colours for this piece are: Cobalt Blue and Cadmium Orange. I also include some fringe colours that will be only slightly used.

They are: Magenta, Burnt Umber, Cadmium Yellow Light, Yellow Ochre, Kings Blue Light and Violet. White and Paynes Grey will be added to the mix as well.



7 Blocking in the sky

Beginning with the top of the board, I paint a block of Cobalt Blue with a small amount of Paynes Grey down about four inches. I then grab a new brush and load it with a premix of Cobalt Blue and Titanium White, and paint another few inches. I do this a few more times until I feel the need to stop before I get too close to the horizon.

8 Statues first pass

I begin to lightly go over the shadow areas with a thin mix of Cobalt Blue, Paynes Grey and a hint of Cadmium Orange to slightly warm up the shadows. I work over the whole statue and even add the furnace vent at the neck with a cooled down Cadmium Orange and Sky Blue mix. I am keeping the chroma down a little since it is in the middle of the painting field, and it is still early morning.

BRUSH TIPS

DETAIL BRUSHES

For details and close objects I use Windsor & Newton University Series 235 and 233 Rounds sizes 2 and 0.





9 Continuing the background

I continue working on the background sky transition nearest the horizon. I have premixed some very light creamy pastel early morning colours using mostly Titanium White, Cadmium Orange and Cadmium Yellow. I introduce a very pale mix of Magenta and Titanium White into the lower sky, which sits nicely with the faint blue-tinted white. With a new brush I now add the creamy peach blend of White and Orange followed by a hint of Yellow as the sun begins its ascent.



10 Mid stage

This is roughly what I consider to be mid stage. I like to have my sky and furthest land done at this time along with beginning passes on the main statues. I focus on the hill behind the smoke cloud, creating crevices and slopes by painting with tints of blue that are fairly close in intensity. There is not much detail here, but just enough to add texture and a hint of the landscape in the background.



11 Painting the closest land area

Since this painting resides in a mid-view landscape, I am keeping the detail low as well as the contrast and darks. The darkest area will be the closest crater. The colours used here will be Cobalt Blue, Paynes Grey and a small amount of Cadmium Orange. Warmer darks in a cool area will push forward and appear closer. For the snow area in the foreground I use a 3/4-inch bristle brush and work fast. I do not put too much ground texture in the bottom right because it will distract from the main statue above it. I also work on the flame and smoke behind the statue, as well as the statue's neck furnace/exhaust, while I have my flame paint mix loaded up for the craters.

PAINT TIPS WET PAINTING

I mix the paint with Liquin using palette knives. I use a Mahl Stick or an Eddie hand rest when painting on wet areas.



12 Finishing up statue details

I start to make my final pass on detailing the statues. I keep the detail rough and weathered with few clean edges. Details are hinted at a tad more. On the lit top half of the statue, the highlights and contrast are more pronounced so as to garner the attention. The lightest highlight at this stage is mixed up from mainly Titanium White, roughly 15 per cent Cobalt Blue and 5 per cent Cadmium Yellow. I apply it thicker in some areas in order to catch bits of light as it hits the painting. The lower half of the statue in semi-shade starts to reveal more of its edges, but very slightly since it is in shadow.



13 *Painting the explorers*

Keeping to the colours of my palette, I begin to make the explorers various mixes of Orange tints with dark pants and helmet visors. In most of my paintings I like to create small optical illusions, or things that you do not notice at first glance. With this in mind, I paint the explorers the same hues and arrangement as the nearby craters. My intent is for the viewer to first see key points, and later notice the little guys headed towards the statue as their eyes drift over the painting.



14 *Smoke adjustments*

After completing most of the rendering, the smoke cloud behind the statue needs an adjustment. I make it lighter so it does not compete with the main statue, and also get closer to the chroma of the second statue, which is slightly in front of it. I load some of the peach coloured paint from the horizon and apply it lightly to the top of the plume, and the area behind the statue. This helps offset the statue from the smoke a bit more.



Final passes 15

15 *Final passes*

Originally I had the idea of a crescent moon in the top right of the painting, but I decide against it. I still need to activate the top right space to balance the image. A shooting star or spaceship trail entering the atmosphere come to mind. I feel the trails add more life to the story going on here. I still paint in the two moons ever so lightly and smaller as well. (The image is cropped to fit the spread so you do not see both of the moons).

16 *Last thoughts*

I tend to read more into a given piece of art, and my mind makes up crazy stories to go along with it. But that's the interactive part of art isn't it? Hopefully art engages us with all of our likes and dislikes. All art will not engage all people, but when we as artists view or create a piece of art that speaks to some people, or even just ourselves, I think the journey is worth it.





Acrylics

Oils

ACHIEVE A TIGHTLY FINISHED PAINTING



Get a tight finish as **RANDY GALLEGOS** shows that not all painting is bold brushiness, and not all painting is tight detailing – they play well together

Over time, you will have explored and experienced many ways to apply paint and heard many philosophies favouring tight, smooth surfaces and blending, or bold thick and spontaneous brushwork. Eventually, I've learned to combine these different methods as needed. Having a big bag of tricks at your disposal enables you to use the right tools at the right time.

While I have primary methods of applying paint, there are often times when I reach in to grab another tool that I don't often use. I like controlled, tight and detailed work, but I recognise the life that is brought into painting through the energetic brushstrokes of wet-in-wet direct painting. I've learned to use the latter in service of the former. By working looser at the beginning and then selectively taming the brushwork, I'm able to retain a range of the original freshness as needed, and hold onto happy accidents, as well as use the more vigorous brushstrokes to enable

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more interesting blended passages that don't look plastic. Finally, I'm still able to tighten into small details as needed.

In illustrating this first cover in the novelisation of Belgium's famous character De Rode Ridder (The Red Knight), a long-running classic fantasy in the vein of America's Prince Valiant, I needed to create an action scene provided by the publisher, showing The Red Knight prominently, and doing so in an eye-catching way.

I can't read the language, but I had plenty of comic book reference to work from. This cover was a good opportunity to show a breadth of brush handling. With portrait-type character pieces, these principles still apply, and when there is some movement, as with a nice billowing cape, there is even more opportunity to show different brush styles.

MATERIALS

PAINTS

Titanium White
(50/50 Oil/Alkyd)
Cadmium Yellow Light
Cadmium Yellow
Dark (Alkyd)
Cadmium Orange
Cadmium Red Light
Alizarin Crimson
Raw Sienna
Burnt Sienna
Dioxazine Purple
Chromatic Black
(Alizarin Crimson and
Prussian Blue and
Burnt Sienna)
Gamvar (Varnish)
Walnut Oil
Gamsol (Solvent)

SURFACE

Amperand Gessobord
Sara Red
Transfer Paper



Much of painting is a study in contrasts. Very detailed portions can anchor down looser ones, making them feel more resolved than they are, and vice-versa. As well, there are the visual contrasts of light and dark shapes, and colour-based contrasts.

Randy lives in New York and since 1994, Randy has worked as an acrylic and now oil painter (and occasionally with digital) illustrating games and stories, most notably for Magic: The Gathering.
www.gallegosart.com

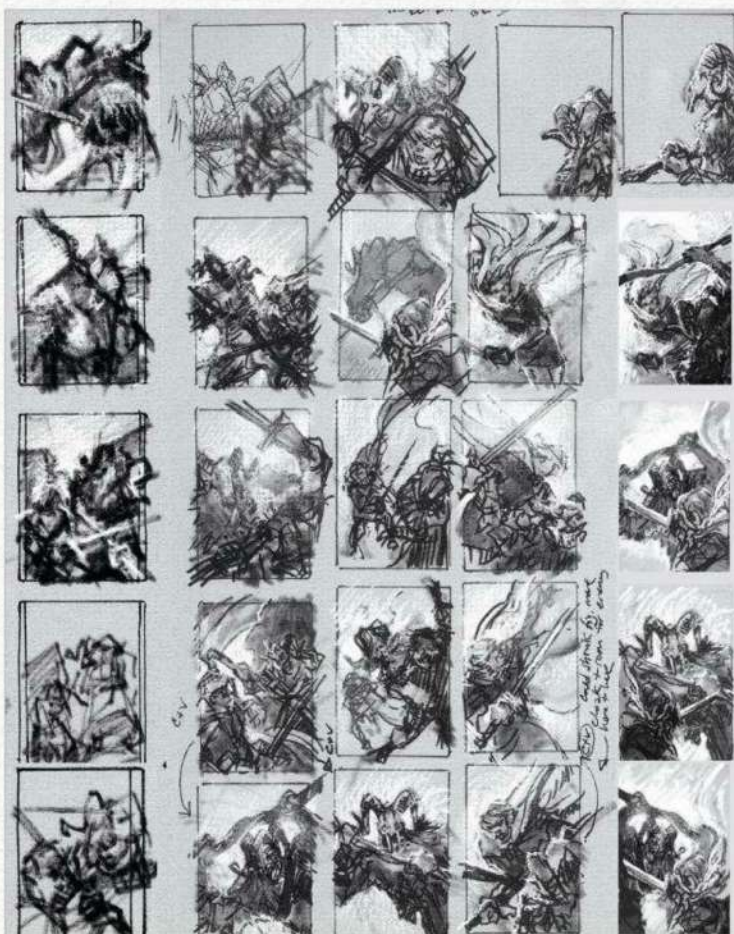
Turn over to see how Randy combines bold brushwork and tight detailing...



ARTIST INSIGHT

USE ALL MEDIA

For the cape, I shoot video with my wife tossing it in the air. I add a grab of this to a photo of the pose for a more accurate idea of how the pose should look.



2 Establishing the framework

I use Red Saral transfer paper under a full-sized print of the drawing to enable me to trace the image down. Using acrylic, I paint the ground area with some texture. I know ahead of time what I will be doing in that area.



1 Order from chaos

Using brush pen, white pastel pencil and digital compositing and finishing, my thumbnails go from vague and quickly abandoned, to more understandable as ideas solidify. The first ideas are usually awful, so it's important to get them out of the way and move on.



4 Rinsing off

Any of the red transfer lines that aren't sealed by paint remain water-soluble so, before applying a sealing coat, I rub off excess red lines with a clean wet brush. Otherwise they will bleed into the following clear-coat.

3 Shoring up the middle

My aim in acrylic is to establish neither the darkest nor lightest areas, but the middle-tones. I also add a little visual texture to underlie later painting, some of which will show through here. I keep it loose and smooth.



5 Isolation coat

Once dry, I apply a thin coat of Golden GAC-100 to seal off the acrylic, some of which is quite thin and I wouldn't want later scumbling to rub it out. This also restores colour vibrancy with a low gloss.



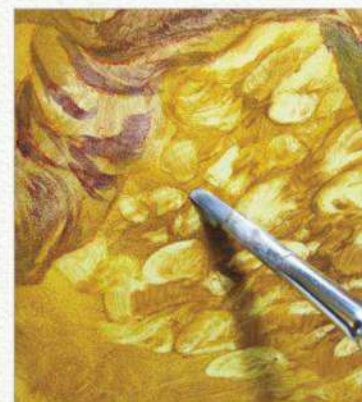
6 Oiling-out

Especially for glazes, I 'oil out' using a thin layer of oil (walnut, here). This makes for a slippery surface and adds binder to very thin paint, as when I use solvent to lift paint off in this painting.



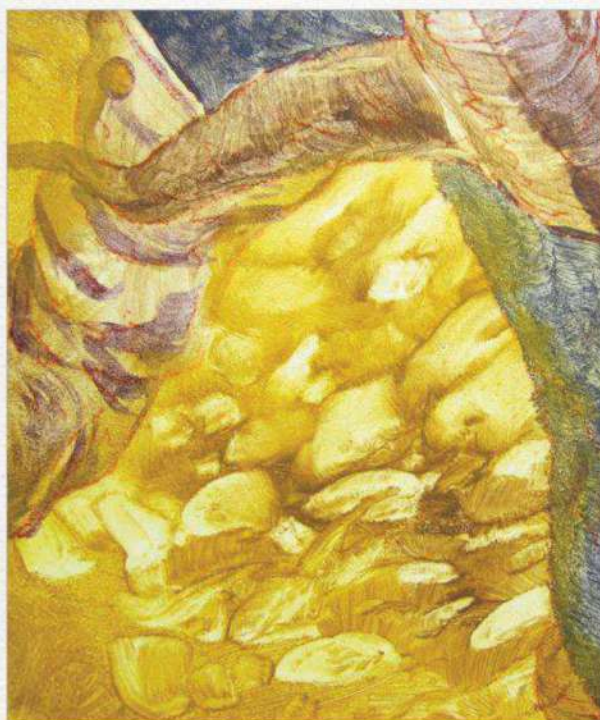
7 Establishing the ground

Keeping in mind my value study, I use only Cadmium Yellow Deep, Raw Sienna and Dioxazine Purple roughly applied to leave many accidental shapes and textures.



8 Painting in reverse

Using a small flat brush with a good edge, slightly damp with solvent, I 'erase' out rock shapes, finding them in the randomness of what's underneath, and creating other textural shapes. I clean my brush and often re-dampen.

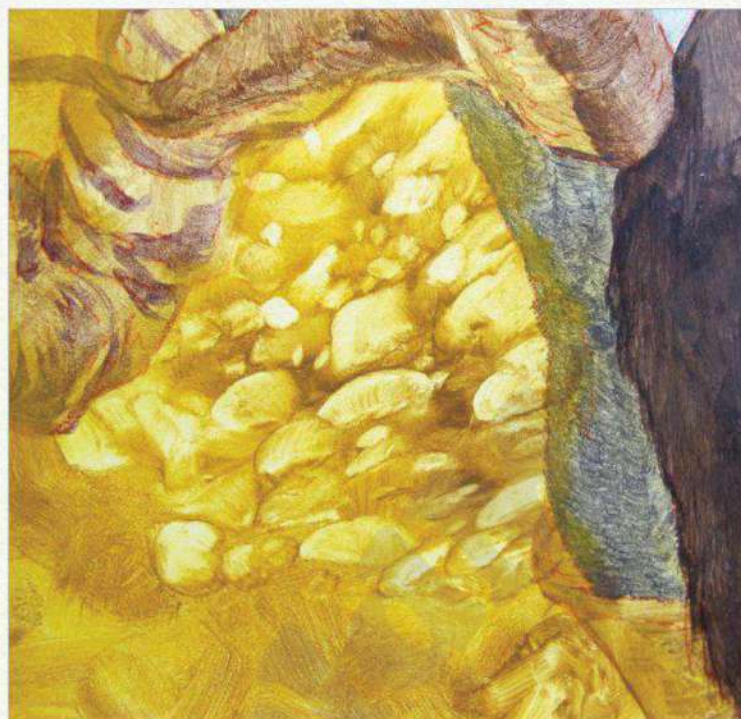


9 Tame the chaos

Using a soft, dry brush with frayed edges (old bristles, usually), I blend the rocks with a feathery touch into softer shapes, retaining interesting bits, and not overly polishing. I frequently rub the dry brush onto clean paper to clean it.

ARTIST INSIGHT USING INK

Art gets reproduced with black ink, so why avoid it entirely?



10 Complicate the matter

I make a second pass with the damp flat brush, this time pulling out smaller rocks and pebbles, while re-establishing highlights that might have been dulled with the dry blending. I add darker paint here and there to introduce variety and punch.



11 Soldier on

Detailing is always slowest at the start. Just the rocks here took one hour. From there it takes three hours for the rest of the background. You find a rhythm but must maintain control to not get sloppy.

ARTIST INSIGHT

DRAW, DRAW, DRAW

For overlapping elements, drawing on separate sheets enables easy repositioning of elements, but requires drawing more than you may need.



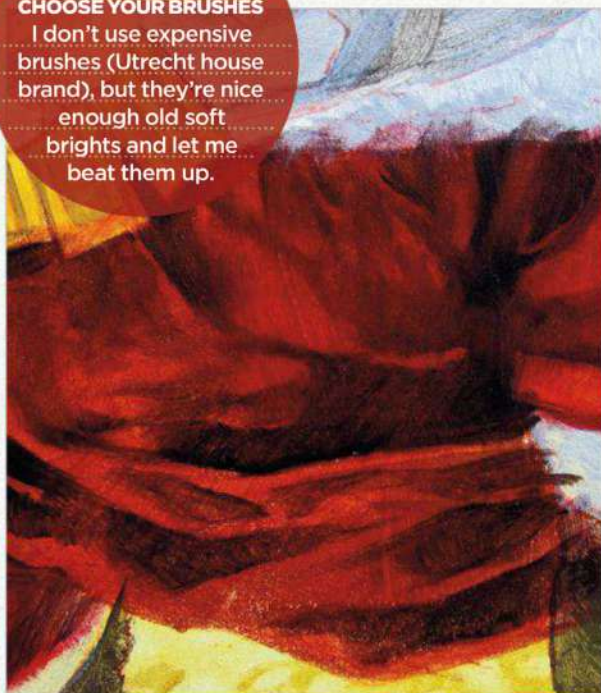
12 Using an underpainting

I apply a base coat of red over the whole tunic. It's not so thick as to obscure what's underneath entirely, allowing some of the underpainting to show through a bit. But it solidifies the colour base with wet paint.

BRUSH TIPS

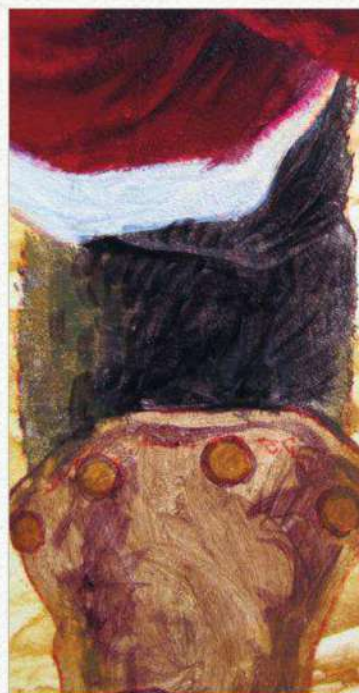
CHOOSE YOUR BRUSHES

I don't use expensive brushes (Utrecht house brand), but they're nice enough old soft brights and let me beat them up.



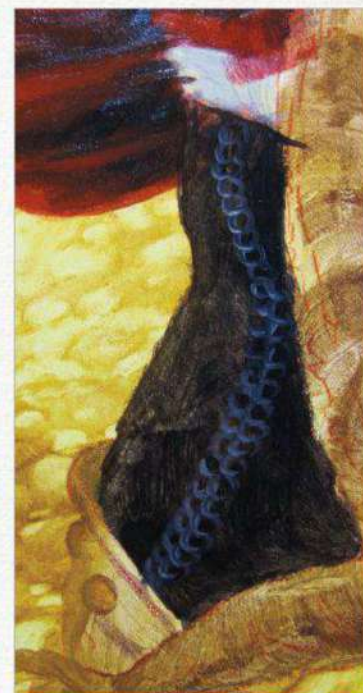
13 A similar idea

I apply paint in a straight application, primarily darks, indicating folds. This application is accurate while having a little looseness left in it. Like the rocks, the soft blender weaves this spontaneity into a more detailed and tighter finish.



14 Darks first

In the tunic, I apply the mid-tone, then the shadow on it. For the chainmail, I establish the shadows first, since the rings will be lighter coloured with dark showing beneath the rings.



15 Laying tracks

There are many shorthand ways to paint chainmail, and more exact ways than this as well. I paint the links as if they were contour lines down the arms, using lighter pigments where appropriate to get a sense of light.



17 Painting with white

Going section by section, I lay some pure or local colour into the shadows and mid-tone areas of the cape rather messily. Once this is done I then use white to blend these areas together and pull them around.

ARTIST INSIGHT LIMIT YOUR COLOUR

The only blue is in the eyes. You've heard of 'spotting red' for emphasis. This works with any colour.



16 Start painting the highlights

I paint the gloves exactly as the tunic. Here, the direct light is applied with more opaque paint and only the edges blended. My thickest paint applications are usually in the highlights, when not glazing, as with the rocks.



18 Keeping it free

Using one main colour to handle complicated folds that are meant to flow with energy takes some of the complication out. As needed, I add thicker white applications, and soft-blend some edges.



19 Keeping it loose

Painting hair is not terribly hard with reference. Without, and flowing in action, it can be tricky. Starting with a base tone and then adding flecks of darks, I begin using my small flat brush to lay in calligraphic shadow shapes in the face.

20 Struggle on with the shadows

Painting with white again, I keep the flow of the paint active as I find my way. I restate shadows, come back in with white or colour, massaging until I am pleased. Always work with, and paint, hair as masses versus single strands.

21 Edge control

With an older, dry and soft #2 detail brush, I blend again, pulling dark areas into light, light into dark, and softening the edges. Pull some wet flesh colour from the forehead into the hair to indicate a natural hairline. ✂



22 Weaving a face

With a #2 detail brush, I weave in various skin tones wet-in-wet, and redraw features a bit as needed. By using smaller paint applications instead of thicker planes, there is more variety among the colours.



23 Tightening the weave

I use the dry blender skill to smooth out the face. This results in variegated colour smooth passages with minor variations to keep the skin from looking too plastic. I'm reshaping colour and form as I blend.



24 Thick paint

I add some of the thickest paint on the whole piece as I paint the hair, which draws attention to the head and looks blown-out and bright. Most of it I leave raw, but I blend away the edges of some small bits.



25 An earlier trick

After painting a base coat on the hatchet head and letting it dry, I apply a dark glaze over an oil rub, allowing lots of texture. Again, I erase it out using a detail brush dampened in solvent.

ARTIST INSIGHT GENERAL TIPS

1 A well-mapped value (light/dark) study will ensure your colour stays rooted.

2 Flat brushes and a ruler are great for painting straight lines.

3 Not all angles are comfortable, so rotate your painting.

4 A low-tack lint roller cleans up dust before varnishing.



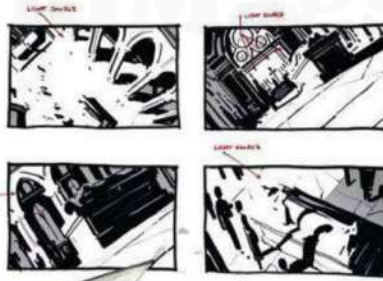
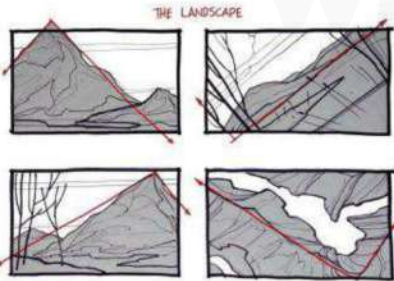
26 Same but different

Utilising these various methods, you can paint many things. The exact principles applied to the face went into the ram-skull, too. The difference is that I did less blending, leaving more of the initial patchwork application of paint.



27 Aftermath

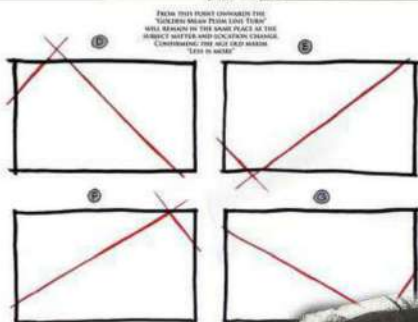
Of note on this oil palette is a 50/50 alkyd/oil Titanium White blend, Cadmium Yellow Dark (alkyd), and a Chromatic Black I made from Prussian Blue, Alizarin Crimson and Burnt Sienna; one of many recipes. Other blacks are here but unused.



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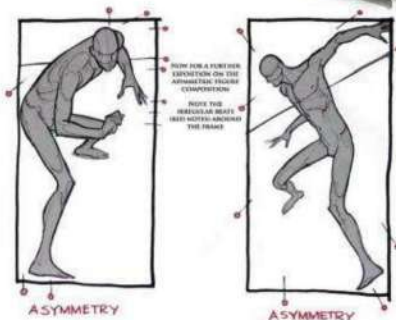
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NEXT ISSUE ON SALE 19 JULY 2013

Printed in the UK by William Gibbons

Distributed by Seymour Distribution Ltd +44 (0) 207 429 4000

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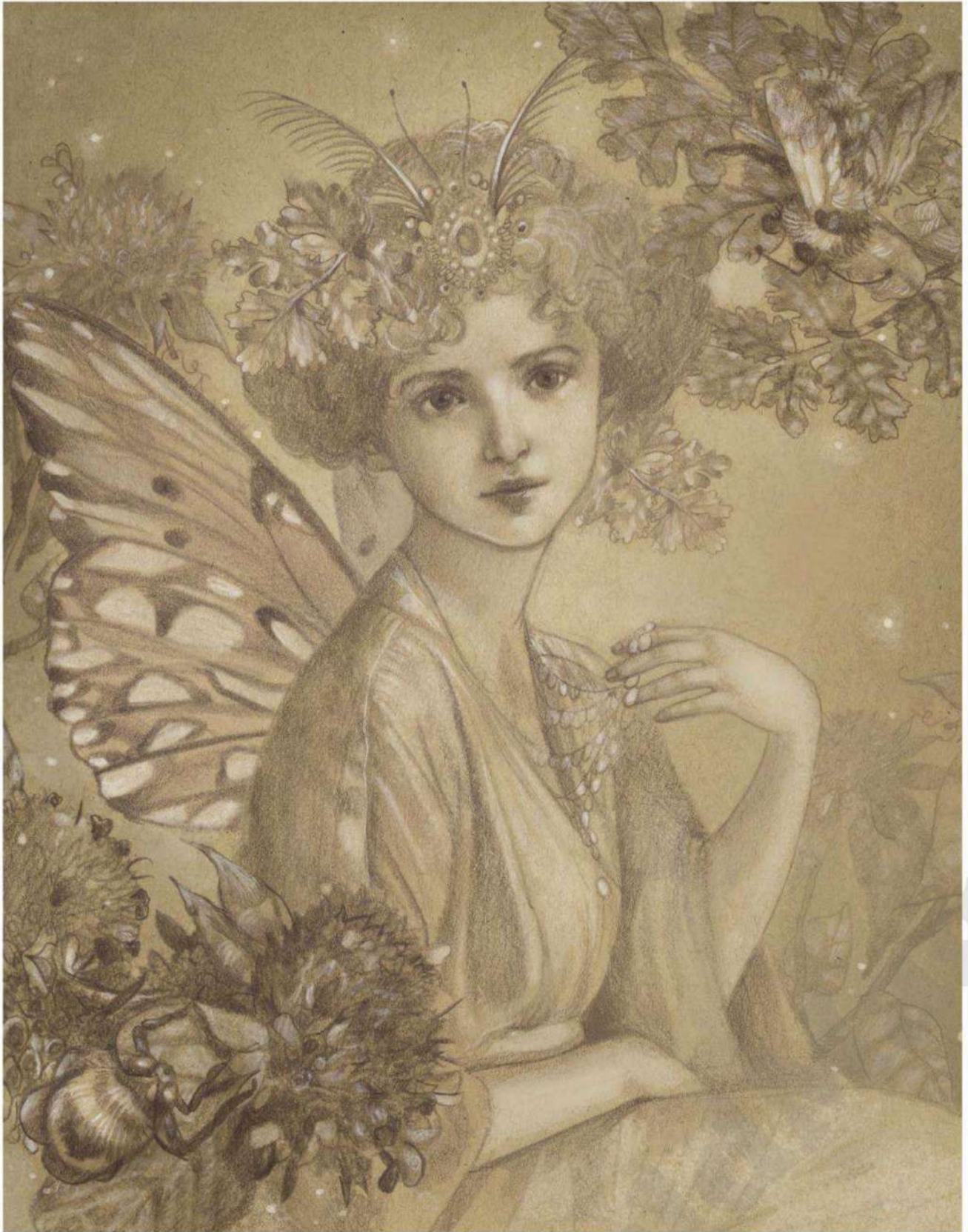
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